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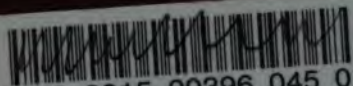
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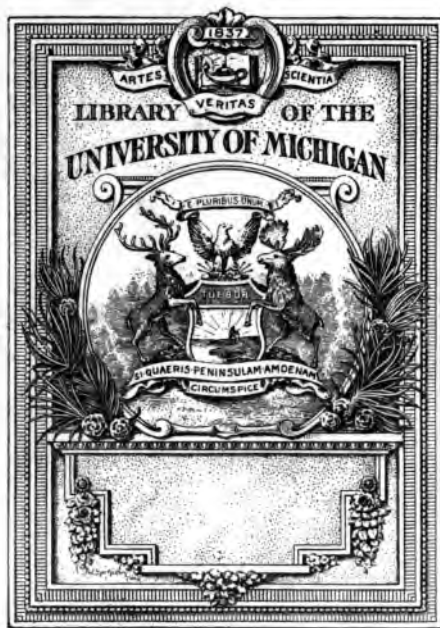
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THE CIVIC THEATRE

IN RELATION TO

THE REDEMPTION OF LEISURE

A BOOK OF SUGGESTIONS

BY

PERCY MACKAYE



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To
JOHN W. ALEXANDER
ARTIST-CITIZEN

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NOTE

Of the chapters in this volume, five are public addresses, four are articles contributed to magazines. The *Preface*, *Constructive Leisure*, *The Civic Functions of the Theatre*, and *Appendices* have not been previously published. Of the addresses, *The Civic Theatre* (published in "Art and Progress," July, 1910, and "The Drama" Quarterly, February, 1911) was delivered in May, 1910, before the American Federation of Arts, Washington, D. C.; *The Civic Functions of the Theatre* in 1910-1911, at Harvard, Columbia, Princeton, Pennsylvania, California, and other universities; *The Worker in Poetry* in December, 1910, at the New Theatre, New York, before the National Academy and Institute of Arts and Letters (published in "The North American Review," April, 1911, and in the "Proceedings of the American Academy and National Institute of Arts and Letters," Number IV, 1910-1911); *Imagination and the Children's Theatre* in March, 1909, at the Lyceum Theatre, New York, under auspices of Miss

A. M. Herts' Educational Theatre for Children and Young People; *University and Theatre* in November, 1911, at the Harvard Union, Cambridge (published in "The Boston Transcript," November 15, 1911, and "The Intercollegiate Magazine" for March, 1912). Of the magazine articles, *American Pageants and Their Promise* is reprinted from "Scribner's Magazine," July, 1909; *A University Pioneer* from "The American Magazine," December, 1911; *Definite Policies in Stock Management* from the monthly magazine, "In Stock," November, 1911; *The New Fourth of July* from "The Century Magazine," July, 1910.

PREFACE

THE NAME: CIVIC THEATRE

IN an earlier volume, "The Playhouse and the Play," published in April, 1909, the writer originated the term *civic theatre* to apply to an ideal of the theatre which, being largely new in conception, required for clearness a specific name. In the following year, May, 1910, in an address entitled "The Civic Theatre," delivered at Washington before the American Federation of Arts, I enlarged upon the scope of this ideal, its relation to and differentiation from other ideals of the theatre, and suggested a plan for its possible organization from modest beginnings.

In July, 1910, that address was published in "Art and Progress," and in February, 1911, in the first number of "The Drama" Quarterly. In the interval between, excerpts from it were set forth, with comments of hearty support, in "The Chicago Record-Herald," by its dramatic critic, Mr. James O'Donnell Bennett.

THE NAME MISAPPLIED

Since these publications of my address, the term *civic theatre* has been taken up in widely various quarters, and has been very loosely applied to phases of the theatre—municipal, commercial, repertory, archaic and modern—for which there is obviously no need for any special new designation.

DISADVANTAGES OF CONFUSION IN TERMS

Now a confusion of terms is very likely to imply or cause a confusion of ideals. To apply indiscriminately to the municipal theatre of Germany, to the state theatre of Athens, to the Comedie Française, to the Abbey Theatre at Dublin, to the repertory theatre at Manchester, England, the designation *civic theatre* results in a two-fold infelicity of terms: it adds a superfluous name to old ideals of the theatre, already clearly named, understood and established; and it leaves without any distinctive name a new ideal of the theatre, not yet established or clearly understood.

FALSE SYNONYMS

The Repertory Theatre, the Experiment Theatre, the Municipal Stock Company, these repre-

sent excellent and progressive ideas; but neither is synonymous with the Civic Theatre idea.

THE CIVIC THEATRE IDEA: ITS ESSENTIALS

The Civic Theatre idea, as a distinctive issue, implies the conscious awakening of a people to self-government in the activities of its leisure. To this end, organization of the arts of the theatre, participation by the people in these arts (not mere spectatorship), a new resulting technique, leadership by means of a permanent staff of artists (not of merchants in art), elimination of private profit by endowment and public support, dedication in service to the whole community: these are chief among its essentials, and these imply a new and nobler scope for the art of the theatre itself.

Involving, then, a new expression of democracy, the civic theatre—in the meaning here used—has never existed in the past, and has not been established in the present. An institution, potential not yet actual, its conception is peculiarly the outcome of present and near-future needs in America.

Therefore, before the term *civic theatre* may have become so widely misconceived or misapplied, in books, lectures, and public discussion, as to lose its clear attribution to a new indigenous

ideal, of immense national importance, it has seemed timely and fitting—since I am responsible for introducing the term and the ideal at stake—to publish this volume, which may, it is hoped, serve to give the name *civic theatre* a more permanent special meaning.

IMPLICATIONS OF THE IDEA

In this volume I have defined the Civic Theatre as “the efficient instrument of the recreative arts of a community.” The implications of this definition are so vast that they may appear, at first thought, to preclude any specific ideal. The recreative arts of a community, it may be objected, are too manifold to correlate their uses to one instrument. But it will be seen, I think, upon further thought, that this objection only appears to be true because those recreative arts are actually not so correlated as yet. They are, however, fully capable of correlation under one leadership; the conception of such correlation is the ideal at stake in the Civic Theatre, and is the contribution made by the suggestions of this volume.

CORRELATION: SOME COMPARISONS

The existing theatre already correlates many arts. In an institution like the Boston Opera

House, the arts of music, dancing, drama, scenic lighting, and many others, are harmonized to the special objects of the Opera House under the leadership of the director. Yet the Boston Opera House has existed as such for a very brief time, and before its organization those arts in that community were uncorrelated for the special objects of Opera. In a far looser way, the various activities of forest service in the nation have become correlated under one direction at Washington, by the Department of Forestry. Till very lately they were not so correlated. Such activities, however, it may be replied, do not involve the arts. To the average man, the arts are concerned only with leisure; the daily vocations of men with labor.

LEISURE AND LABOR

This objection raises at once the issue at stake in the civic theatre idea, which is primarily concerned with the relation of art to democratic life and self-government. Till now our people, through their public opinion or government, have never recognized the vocations of their leisure as related to labor; nor the vocations of their labor as related to recreation.

"This aspect of the matter," writes Mr. Perci-

val Chubb, * "was forcibly brought home to the author at a conference which met to consider the possibility of making Labor Day and its crude pageantry a real festal occasion, on which, with the central purpose of glorifying and expressing the significance of labor, something like an exhibit of the various crafts and callings might be impressively made. Some of the workmen present, when they understood that this purpose was in the minds of many of those who convened the meeting, at once bluntly expressed the view that the desire of most laborers on Labor Day was to forget their labor and enjoy a genuine holiday.

" 'Our industrial system,' said William Morris, 'must provide as a first essential that the products of work shall be a joy to the worker who produces them as well as to the consumer who uses them.' But how can such principles apply to the man whose daily work is, let us say, to take merely a typical example, that of turning out the twentieth part of a shoe, a gown, or a chair?"

No, in the vocations of modern industry the divorce between joy and labor has become too absolute to reconcile. Therefore increasing cry and protest arise for shorter hours of industrial

* "Festivals and Plays," Percival Chubb and his Associates, Harper and Bros., page 123.

labor: But to what end? The answer of the foresighted is: Art—the recreative labor of leisure. For by art, freed from industrialism, labor is again reconciled with joy.

The reorganization of leisure thus becomes stupendously important—the real goal of all the vast strivings of our momentous age, in which countless millions are battling desperately, often blindly, to emancipate the deepest instinct of humanity—the need for happiness. This reorganization of leisure, for its redemption by imaginative joy, is the aim of the civic theatre; its means is the correlation of the arts of leisure under leadership of the art—fundamental and foremost to that end—the dramatic.

ART AND THE PEOPLE

Utterly divorced from art in their industrial labor, it is indeed no wonder that the people are slow to conceive art as their only salvation in leisure. Yet, though they are slow to conceive this truth of themselves, they are very quick to respond to it when demonstrated by the leadership of artists. Their astonishing response to the introduction of public music and pageantry during the last five years gives ample and auspicious promise for the regeneration of their leisure.

A NATIONAL ISSUE

No issue, political or industrial, before the people to-day exceeds in immediate importance, or prophetic meaning, the problem of public recreation. New as the voicing of this issue is in the nation, one may yet, with confidence, predict that it will soon rank among the foremost in the platforms of social and political campaigns—and be recognized at the seat of government—for its need is as dire as the problems of industrialism which cause it.

ITS MOTTO

Imagination in recreation I have set, at the beginning of this volume, as the seal * and motto of the Civic Theatre; and that, or its equivalent, will ere long ring loud in the public utterances of educators, civic leaders and legislators—backed by the demand of a people thirsting for regeneration through their leisure.

CORNISH, N. H.,
August, 1912.

* The design, drawn for this volume by Mr. Louis St-Gaudens, is adapted from a drawing by William Blake.

CONSTRUCTIVE LEISURE:

A SKETCH-OUTLINE

CONSTRUCTIVE LEISURE:

A SKETCH-OUTLINE

PUBLIC INTEREST

PUBLIC interest in the theatre increases by leaps and bounds. Public insight into the social economics of the theatre increases much more slowly, yet with sureness. With astonishing rapidity the American public is organizing itself into leagues and societies, which bid fair soon to revolutionize the age-long inertia of our audiences. Inertia, however, may be superseded by misdirected energy, to the defeat or obscuration of great public issues in art. At a time, therefore, when the public mind is thus vitalized and plastic to new ideas, constructive suggestions from artists of the theatre concerning the civic potentialities of their art become important to the growth both of the art itself and of its public service.

PURPOSE OF THIS VOLUME

This volume professes to supply no more than suggestions—suggestions which, it is hoped, may prove constructive, when digested and put to practical test by the people themselves.

It does not, of course, attempt to outline the full scope of human leisure (limitless as that is in its possibilities); it simply touches upon some of the most vital and typical needs of popular leisure,* and suggests certain specific ways of meeting those needs constructively through the dynamic agency of art.

Consisting largely of addresses and articles delivered and written during the last three years to the public, in various parts of the United States, it voices opinions and convictions sincerely held by me at the time; but no opinion here set forth is stated with finality. It is sufficient if my suggestions may prove temporarily serviceable as contributions to the growth of a vast movement, in which it is of no moment whether any individual's opinions survive specifically. If it be true, as Bergson says, that "we are creating our-

* By "popular leisure" I mean the leisure of workers, not the leisure of the leisure class. In this book, therefore, I do not attempt to treat of the problems discussed by Mr. Thorstein Veblen in his remarkable work, "The Theory of the Leisure Class."

selves continually," it is likely I shall outlive numerous cherished opinions of my own, but since I cannot predict which may perish and which survive, there is no good reason for withholding such as seem serviceable to-day.

I had indeed hoped to put forth with more precision and harmony of exposition my ideas on the civic theatre, and I have delayed this volume for a year or more in the hope of achieving this desire. But my professional last is that of writing plays for existing conditions of the theatre, not for potential ones, so that time and opportunity have not been forthcoming for any exhaustive treatise. More than likely this is quite for the best; for at this stage the elaboration of any explicit system of the civic theatre might induce in the elaborator that prophetic cocksureness, which I prefer to avoid; besides, the elaborated system might prove quite perfect—and impracticable. So, without more apology, I submit my suggestions—with what coherence and limited powers I may.

TWO SIGNIFICANT BOOKS

Two epoch-making volumes, lately published, relieve me of a considerable part of my task, in this outline. The one expresses splendidly the vitality to-day of creative ideas in the theatre's

art within the theatre itself; the other—of creative ideas in the same art manifested outside of the theatre. The one is the volume "On the Art of the Theatre," by Edward Gordon Craig; * the other is "Festivals and Plays," the volume by Percival Chubb and his Associates, already referred to in my Preface.†

If the reader shall have read thoroughly both of these volumes, he will himself, I doubt not, arrive at their direct important relation to an art which neither mentions as such—the art of the civic theatre. Each volume speaks notably for itself, and since to offer here a summary exposition of them could only do them both superfluous injustice, I must refer the really interested reader to the books themselves.

THEIR RELATIONSHIP

My contribution, however, is to point out a relationship between the ideas of their authors, which each, of himself, might be slow to conceive. It is this:

Mr. Gordon Craig, in his volume, vindicates the art of the theatre ‡ as intrinsically a ritual of

* Published by Browne's Book Store, Chicago, 1912.

† See Foot-note on Page 18.

‡ In this statement I am not here concerned with that conception of his art by which Mr. Craig would banish from

the people; he does so, as an artist of the theatre, by reconstructing from tradition and imagination its large impersonal aspects in relation to an audience convened by an instinct essentially religious in its demand for art.

Mr. Percival Chubb, in his volume, describes the manifestations of a growing movement toward a ritual of the people—manifestations which directly point (although he does not say so) to the art of the theatre as the only authentic form for that ritual; and he does this, as a civic leader outside of the theatre, who recognizes the need of large impersonal forms, reconstructed from tradition and imagination, in order to give adequate expression to the crying fact of our people's religious instinct for art.

Thus within the theatre, an imaginative technical artist, and outside of the theatre, an imaginative leader of our youth—both attest the need and the assured possibility of a regenerated temple of the people: in short, of the civic theatre, as here conceived in this volume.

This harmony of ideals between enlightened

the theatre the personal elements implied in the work of the dramatist and the actor. His imaginative reconstructions do not, in my belief, involve such banishment. I would differ with Mr. Craig to the extent only of a definite article, and follow him happily in his alluring vision of *an* Art of the Theatre, which does not, I think, necessarily present a symposium of *the* total Art of the Theatre.

theatrical art and civic leadership I have long believed in and declared. It is good now to see it so attested by the life-work of two significant leaders, whose imaginative paths are separated only by the outworn buttresses of our colossal theatre of commerce.

In the art of the theatre, writes Mr. Craig, "we are not concerned with what is to be 'effective' and what is to pay. We are concerned with the heart of this thing, and with loving and understanding it. Therefore, approach it from all sides, surround it, and do not let yourself be attracted away by the idea of scene as an end in itself, of costume as an end in itself, or of stage management, or any of these things, and never lose hold of your determination to win through to the secret—*the secret which lies in the creation of another beauty*, and all will be well." In the symbolic art of the theatre, he writes also, we are not concerned with "realism, the blunt statement of life, something everybody misunderstands while recognizing."

In this spirit, likewise, Mr. Chubb conceives the aim of festival's symbolic art to be "the creation of another beauty."

SUGGESTIONS UNDER HEADINGS

In the chapters and appendices which follow, various aspects of the civic theatre are treated or alluded to in more or less scattered sequence. Only the totality of allusion may perhaps suggest the rounded proportions of the ideal. Repetition I would willingly avoid, but repetition to a certain extent is inherent in this rather loose scheme of suggestion. In this outline, therefore, I will sketch briefly certain general headings, some of which are partially filled in by later remarks or descriptions.

THE CIVIC THEATRE IDEA

Fundamentally, then, the civic theatre idea is concerned with the problem of leisure: to extirpate the most baneful habit of mature human beings—the habit of “killing time.” Its object is to fill time, not kill it: to refill it to overflowing with that quality of charmed eternity which it always possesses in normal childhood—when a summer’s afternoon may pass like an instant, yet seem an eon of joy in retrospection. For to unfettered childhood, the age of imaginative play, all time is a garden of leisure for the transplanting of wild flowers from Elysian pastures.

THE PROBLEM OF LEISURE

The use of a nation's leisure is the test of its civilization. Public amusement is a matter of public leisure. Now, no more important consideration exists for a busy people than the matter of its leisure. Day in, day out, and all day long, the typical American is strenuously engaged in hard work—in what is technically called “acts of production.” To what purpose? Presumably, for happiness. But happiness—unless work becomes an end instead of a means to life—is a matter of consumption.

When, therefore, shall this gigantic producer, America, have a chance to consume, to “reap the reward of his labor”? This is the problem of leisure.

Practically his only opportunity is at night, during the brief hours of his freedom from toil. In short, his night leisure presents practically the only opportunity for him to justify the objects of his work—to illumine its goal, to wrest from it what it holds of joy, to alleviate its burden of pain.

How, then, does he organize his night leisure? Into what hands of public trust does he commit this most precious engine of national influence?

The leisure of the Sabbath is organized and

intrusted, for safeguarding, to the churches. It is bountifully supported by the people, through various channels, with millions of dollars.

The day leisure of childhood—many hours of it—is organized and intrusted to the public schools; the day leisure of youth, to the universities. Both are bountifully supported by the people with millions of dollars.

The night leisure, however, of mature men and women, of childhood also, and of youth, is left disorganized, chaotic, utterly ignored and neglected by public support.

What is the result? An inevitable one. Ignored by the indifference of public spirit, the night leisure of Americans has been left to be organized by private speculation—the amusement business.

Now in organized leisure, certain significant facts are to be noted: First, our leisure where organized for amusement, *recognizes art but debases it for private profit*. This is true of our commercial theatres, vaudeville houses, moving picture shows, dance halls, etc. Secondly, our leisure, where organized for “education” or “religion,” *ignores art entirely, while seeking to uplift the public without it*. This is true of our public schools, universities, churches, libraries, etc. The notable exceptions are the playground associations, institutions for public music, and our

sporadic festivals and pageants. (These exceptions, still in great minority, constitute the vital elements of regeneration.) Thus merchants and speculators prove themselves more deeply discerning of human nature than educators and philanthropists. The former at least recognize the universal human craving for art, even while debasing it, and so achieve their own ends. The latter often fail to achieve their nobler ends by ignoring this universal fact. A typical example will illustrate:

A PUBLIC LIBRARY

“A moving appeal,” writes a contemporary journal, * “delivered to the citizens of St. Joseph, Missouri, to visit and use more freely and frequently their excellent public library has been made in the past year through the agency of a local moving-picture theatre, which kindly exhibited a specially prepared lantern slide, showing at each performance photographic reproductions of the library buildings, together with the following note: ‘Your Free Public Library has arranged with this management to select interesting books and magazine articles upon the historical, literary and industrial subjects treated in these pictures.

* *The Dial*, July, 1912.

It is a bright idea to see something good and then learn more about it.' ”

A brighter idea,—may we not add?—if the founders of the library had recognized the dynamic appeal of a moving-picture house, and endowed it to the higher uses of civic art! Truly, a spectacle, humorous but pathetic: Philanthropy, in raiment of marble, humbly beseeching patronage from the tattered Muse of the people!

What, then, is the significance of such facts? Obviously that the people prefer art, however crude, to the lack of it, and desire it to the extent of paying money for it in preference to a free but *artless* public library! That they shall come to prefer fine art to crude or depraved art may only be compassed by cultivating them at the very core of their public amusement. But such cultivation on a large scale has proved to be incompatible with private profit. Hence the need and the aim of the civic theatre: the organization of public leisure for public profit.

A PUBLIC PARK

In connection with professional work, I have lately read a mass of letters from young immigrants, recently arrived in America, written to their teacher at the Civic Service House, in Bos-

ton, to whom they touchingly narrate their impressions of our country. From one of these letters I select this excerpt, written by a young Lithuanian girl:

"In this free land America, I heard and read many times that everything belongs to the people—that everything is ours. But it seems to me just like if you would say: 'That is your stool, but you have no right to sit down on it.' To explain my thought, I will relate you a short story, which made me to say so.

"Last week I went out with some friends in Franklin Park. It was in the evening. I had my mandolin with me, and one of my friends had his guitar. We were playing stilly. The soft sounds of our music could not hurt anybody. Just at that time a policeman passed by; he approached us and said with a gentle voice:

"'You must stop your playing; it is not allowed to do that here.'

"I got angry and answered:

"'I don't see why should we stop. Our music does not hurt anybody.'

"'Well,' he said, 'although I like music myself, the law does not allow to play in a park.'

"I went home thinking how foolish it is to care for such trifles, and at the same time not to notice more serious things. We can find in this free

country *a good quantity of dirt*, which does harm the people; and at the same time nobody cares to notice it."

That same night, deprived of the legal privilege to "play stilly" any instrument of fine arts in their magnificent public (!) park system, more than a hundred thousand of the people of Boston were being served "a good quantity of dirt" from the legally authorized amusement houses, at an expenditure of about \$25,000 of their scant savings.

"And at the same time nobody cares to notice it."

Yet one day in seven is a day of public leisure; and the constructive policy of that day is largely entrusted, by public opinion, to the churches.

THE CHURCHES

How much longer, then, will the churches "care not to notice" the universal potentiality of public amusement?

To the shade of an ancient Athenian, what spectacle could be more barbarously inane than the dun parade of the listless frock-coated on our Sunday sidewalks, or the vacuous gatherings of Sabbath-bored families on the humbler doorsteps of our cities?

Yet—except for the alternative of brief services within the churches—this vacant device for “killing time” is practically prescribed by law as the only method of rest and regeneration, after six days of a labor devoid of craftsmanly joy!

Some of the churches, however, are awakening to the need of the theatre’s art for redeeming the leisure of Sunday. In Boston, Father Kenzel, of the Roxbury Mission Church, has several times repeated his impressive drama, “Pilate’s Daughter,” performed with Catholic sanction by his parishioners. In New York, at St. George’s Episcopal Church, the pulpit has frequently been replaced by a stage, and the walls of the nave hidden by scenery, for performances by church members of pageants upon King Arthur and other themes. And many other denominations have shown instances of a like awakening. A noteworthy instance is “The Pageant of Darkness and Light,” produced in connection with the great Missionary Exhibits of the World in Boston, Cincinnati and Baltimore (1911-1912), in which many thousands of Protestant church members acted and sang in the dramatic scenes and choruses.

These are but examples of beginnings which must, and should, result in the total extirpation of Puritanical ideals from the laws and customs

of Sunday. And what applies to Sunday, applies equally, of course, to holidays and all hours of public leisure.

In harmony with this progressive spirit in the churches, these aims would constitute the professional duties of the civic theatre.

HOLIDAYS

Since I have referred the reader to Mr. Chubb's exhaustive work on Festivals, it would be superfluous for me to enlarge here on the revolutionary possibilities for public good inherent in the celebrations of our national holidays from Lincoln's Birthday to New Year's. Elsewhere in this volume I have treated of this subject.

It is enough to point out that these opportunities alone give ample motive for organizing the civic theatre in our midst.

ORGANIZATION

In the chapter which follows, I have suggested one method of achieving this organization on a national scale, yet from humble beginnings. And for success I believe the beginnings should be unpretentious. The splendor of the goal should not dazzle us to sure footing in the first steps.

The method suggested would involve a Bureau at Washington, in connection with the American Federation of Arts, provided with one well-paid director, whose duty it would be to coöperate in organizing civic theatre committees in such communities as already desire coöperation, and to initiate the civic theatre idea in all leading American communities. The advantage in such centralization from the start would be to preserve the large essentials of the idea—popular participation, endowment (public, wherever possible), leadership of artists, technical understanding of dramatic art for the people—as well as to incorporate these large essentials in the policies of all local organizations, thus welding together one national organization of local civic theatres, imbued by the same fundamental aims.

The suggestions made in my Washington address were voted unanimous approval by the Convention of the American Federation of Arts. The necessary funds for the Bureau, however, have not been available. The underlying ideas, presented by me individually to workers in various fields of public service, have enlisted the hearty support of many leading artists and writers, including the following men, diverse in their callings and creeds: John W. Alexander, Herbert Adams, George de Forrest Brush, Arnold Brunner, Frank

Millet, George Grey Barnard, F. S. Converse, Justice Wendell Phillips Stafford, Dr. Luther Gulick, Rev. Percy S. Grant, J. G. Phelps-Stokes, William Vaughn Moody, Henry Miller, Augustus Thomas, David Bispham, Rev. Wm. Norman Guthrie, Prof. Franklin W. Hooper, Charles Rann Kennedy, Lincoln Steffens, Francis Hackett, Walter Pritchard Eaton, James O'Donnell Bennett, Arthur Farwell, John Nolen, Frederick Howe, Ray Stannard Baker, Gerald Stanley Lee, Hamlin Garland, Prof. Felix Schelling, Prof. Sturgis Pray, Prof. William Lyon Phelps, Prof. Richard Burton, Prof. George Pierce Baker, President John Finley.

Perhaps some person of means may yet supply the needful support in money to initiate the organization as suggested.

Another suggestion, which offers perhaps a more immediate practicability is this: that the Playground Associations, which are already widely organized and represent even now certain aspects of the civic theatre idea, should appoint special-functioned committees for the organization of the civic theatre within themselves, thus leading at once to the establishment of its beginnings in all communities where they are established.

This suggestion was made by me in an address

before a Convention of the Playground Associations of the Middle States at Wilkes Barre, Pa., in March, 1912, and appeared to meet with the approval of the delegates.

ARCHITECTURE

In the chapter following, I have outlined certain architectural features which I believe to be functional to the large essentials of the civic theatre. These features present new and fascinating opportunities for the creative architect, but these at present may be looked upon as suggestions rather for a goal gradually to be attained than for any immediate necessity.

The true heart of a civic theatre is the community for which it exists as a cathedral of expression. A building, however nobly and technically conceived by artists and raised in stone for the people, might prove but a hollow shell, if builded too early before the community itself has conceived its function, or artists have been trained to fulfil its art. Yet it must also be considered that a building, rightly designed, and provided with a nucleus of artists, rightly selected and organized, may itself become a vast agency in awakening public demand and achieving the realization of its function.

CITY PLANNING

Therefore it would be an act of wise foresight if all city planners—who to-day, more than any other men of imagination, are building the future lives of millions yet unborn—would keep in mind, and adapt harmoniously to their designs, the selection of site, the appropriate space and the general outlines of a civic theatre, in every ideal plan which they submit to civic authorities. For a decade, or less, may wonderfully advance the clarity and fullness of public demand for this new institution; and if the city planners have failed to foresee this, their plans will have failed thus measurably to fulfil their public use.

But this the city planners themselves are quick to realize. For example, in personal interviews which I have had with him, Mr. Frederick Howe, whose volumes upon democracy and cities are authoritative, has seen the practical issue involved in this still prophetic institution, and approved the value of this suggestion.

Likewise, before the American Association of Landscape Architects, at New York City, in March, 1910, I set forth several proposals bearing upon this need, in an address, which met with gratifying response from that gathering of experts. The constructive minds of the city build-

ers should undoubtedly be consulted by all who may organize the beginnings of the civic theatre.

"MISSIONS"

If the civic theatre should be organized in either of the two ways here suggested, its beginnings might well be compared to those methods of implanting a new faith, familiar in the religious world as "missions." The faith and the works of art inhere as deeply in the human heart as those of organized religion. The missionary spirit in its pristine, valid meaning, the courageous priests of its gospel, are more needed to-day in the land than any other pioneers. Let them "hear the call" and set forth!

COUNTRY DISTRICTS

And where should they fare? In one of many directions, let them take as a guide book Prof. L. H. Bailey's volume, "The Country Life Movement," * and work as artists to redeem our agricultural communities, substituting for languor, social decay, alcoholism, morbidity, and joyless individualism, the coöperative joys of festival, and pageantry—the imaginative ritual of play.

* The Macmillan Company, 1911.

In the summer of 1911, Mr. William Chauncy Langdon, of the Russell Sage Foundation, took such a mission upon him, set forth to a little town in Vermont, reconciled the petty feuds of six districts of doubting Thomases, and united the township of Thetford, after a century's schism, in the coöperative pleasures of pageantry. The next morning, a young farmer, whom I met on the road, said to me: "A month ago I was for giving up all here, and going down the river to the city.* I was down-hearted and didn't care a darn what happened to Thetford folks. But, now, sir, I wouldn't swap my farm for a block on Fifth Avenue, and Thetford—Thetford's going to be the livest town on the Connecticut valley map!"

Such was the bracing wind that blew on the morning after "Thetford folks" had learned, for the first time in their history, to dance on the green meadows by their river. The summer be-

* Sir Francis Galton in his "Improvement of the Human Breed" writes:

"The great danger to high civilizations, and remarkably so to our own, is the exhaustive drain upon the rural districts to supply large towns. Those who come up to the towns may produce large families, but there is much reason to believe that these dwindle away in subsequent generations. In short, the towns sterilize rural vigor."

By restoring a fuller civilization to the country districts the forces of the civic theatre would not only renovate those districts with art, but prevent a false allurements of the cities from "sterilizing their vigor."

fore, a similar miracle was worked by Prof. G. P. Baker, in his pageant of Peterborough.*

INDUSTRIAL DISTRICTS

Again, the very incentive which impels the devoted workers in our settlements to alleviate the human pain of crowded cities will receive impetus a thousandfold when the bread which they shall bring to the poor and outcast shall be art—the opportunity for expression. By civic art alone, through qualified apostles, may color, symbolism, imaginative joy be caused to stream back into our dingy streets from the fountains of the past, and from the rediscovered fountains of the future, making the breathing spaces of the people their theatre, compared to which the pageantry of our commercial playhouses shall appear “a thing of shreds and patches.”

* Both of these pageants were performed on the proper uncommercial basis. Indeed in America, as yet, pageantry is almost free from the inroads of commercialism. Danger, however, already impends from various quarters. Seeing the opportunity for financial profit, an enterprising business organizer has lately conducted a ready-made “pageant” from town to town through the Connecticut valley, on a percentage basis of gate receipts. Now, to put a pageant “on the road” is, of course, simply to debase it to the uses of a “travelling show,” and thus to distort the ideal of pageantry in the minds of the people. This is to destroy its birthright in the cradle. A travelling “Uncle Tom’s Cabin” in the country districts is far better. Such incursions of the business organizer should be combatted ardently,

When in 1910, I was preparing with Mr. John W. Alexander to organize a pageant of the people at Pittsburgh, going among the score of nationalities assembled there, hodge-podge, to supply the steel and glass and other industries, those workers amid smoke and molten ore were the elements in the community most authentically responsive to the appeal of art. That pageant I have referred to in a later chapter and in the Appendix.

Under this heading of Industrial Districts, a volume of suggestions might be written.* The imaginative reader will himself supply them, when the civic theatre idea shall have crystallized in his mind. One of many, however, I will take space to note here.

INDUSTRIAL PLAYERS

Those "captains of industry," who may be seeking a more enlightened coöperation with labor and a deeper insight into the needs of industrial workers, might well consider the wise appropriateness

* For the dock districts of crowded sea-port cities, like New York, the interesting proposal has been made by Mr. Robert Paine, the sculptor, that floating public theatres be moored beside the harbor or river banks, during the warm season; and Mr. Paine presents some novel suggestions for the construction of such theatres.

For many years the "show-boats" of the Mississippi River have provided floating theatres for the population along its banks.

of supplying their employees in the mines and factories with noble forms of amusement, gratis, in place of the depraved forms supplied to them, at considerable cost, by amusement speculators. It would be very feasible and inexpensive, for instance, to engage the services of a company of excellent players, whose specialty it would be to enact significant plays, modern and classic (possibly in several languages), before audiences of industrial workers (many of whom have been accustomed to the best dramas of the foreign countries from which they have emigrated).

A one-act play, out of doors in summer, performed in the factory yard—longer plays in the evening, acted in any building readily convertible to the purpose: these, rightly selected and performed, and presented for no admission fee to the members of the industry, would be sure to draw eager support from such audiences, and would undoubtedly conduce to an *esprit de corps* and a more vital efficiency of the workers.*

This suggestion is made not as equivalent to the civic theatre idea (which implies participation of the workers themselves in the creation of their

* In the settlement districts of New York the Educational Players, under the directorship of Mrs. Emma Sheridan Fry, are doing significant work. A larger field for their present activities—the participation of young people in dramatic art—would greatly benefit the community.

leisure's art), but as a serviceable and practical first step toward the awakening of such audiences to the larger idea. A few years ago I made this suggestion, as appealing to the actor-manager's standpoint, to Mr. Charles Douville Coburn, who approved it heartily.

In a different field, another proposal which I made to him bids fair to bear fruit in a significant association, related to the civic theatre idea: the University Theatre Association.

UNIVERSITY PLAYERS

In a pamphlet * by that name, Mr. Coburn has set forth "A practical plan for the presentation of the acted drama as an educational factor in the universities, colleges and higher schools of America." The object of the proposed association is "to sanction and encourage, under its auspices, the presentation, by competent actors, of plays too difficult to be correctly interpreted by the average amateur, and for that reason, rarely seen. It is believed that the great value of the Acted Drama as an educational force will be demonstrated in this way, and that such practical demonstration will encourage the establishment of

* The pamphlet may be obtained from the Coburn Players, 1402 Broadway, New York.

an endowment fund and the maintenance of professional players.

"To forward this movement it is proposed that the colleges join forces, by a coöperative organization, to give a consecutive route of at least ten weeks to such a company of players, and it is further proposed that this organization be known as the University Theatre Organization."

Further practical means and details are given in the pamphlet. Forty-five professors and presidents of American universities and colleges are specified as endorsers of the idea and the fitness of the Coburn Players to initiate it artistically.

From a Foreword to the pamphlet, written by myself, I quote the following:

"Plays are written to be played.

Dramatic compositions, like musical compositions, require the interpretation of technically trained players to fulfil their special functions as works of art.

The study, therefore, of dramatic art, like the study of musical art, to be adequate, must comprise knowledge not merely of the texts (or scores) of compositions, but of their interpretation.

Thus trained actors are essential to the training of a student of drama.

These simple truths have long been recog-

nized in the study of musical works. In the study of dramatic works they have long been ignored where most of all they ought to be recognized: in the universities, colleges, and schools of America, from which the young men and women of our nation chiefly receive their critical standards.

The universities and higher schools, however, are no longer ignoring these fundamentals of the drama. Shakespeare and the Elizabethan dramatists, Goldsmith and Sheridan of a later period, are now beginning to be studied for what they essentially were—technical craftsmen for the actors and stages of their times. The works also of modern dramatists are being studied in a similar spirit.

The need and the advantage, therefore, of the plan which Mr. Coburn here presents to the American universities and colleges seem to me simply obvious.

For many seasons, Mr. Coburn has demonstrated his practical devotion to the cause of acting good plays well. By the formation of the University Theatre Association, and under its auspices, his company of players should be enabled to bring the acted drama to its own at hundreds of seats of learning remote from great theatrical centres, and so to perform a service

of education in the knowledge of dramatic works artistically interpreted, similar to the service performed by Mr. Walter Damrosch in his extended tours of musical interpretation.

The ideal implied in this service is enlightened, progressive and greatly important to all educators.

The plan to compass it, proposed by Mr. Curn, is practical, sane and generous.

It deserves—and I believe it will receive—the enthusiastic coöperation of men and women who work in the living currents of our time.”

OUTDOOR THEATRES

In direct relation to the redeeming of country and industrial districts through constructive leisure, is the founding of outdoor theatres for the people.

In the country, at present, there are few, or none, which are not privately owned, built usually for city “colonies” in the country. Yet no better investment—in pleasure and the resultant attraction of wealth—could be made by a country community than an outdoor theatre, properly conducted during the outdoor season. This consideration I suggest to the officers of all local Granges. The MacDowell outdoor stage at

Peterborough, N. H., is an excellent precedent for the founding of such theatres. The summer circuit of the Coburn Players demonstrates an already nation-wide demand for them.

The glory of the Greek outdoor theatre need only be referred to, in suggestion. Under the sun and stars, as nowhere else, dramatic art becomes convincing to the people.

In cities, the public parks and commons should certainly be provided with such theatres: an existing prejudice to the contrary in some cities is merely the relic of individualistic or Puritanical ideals. Since the parks are for the people's civic pleasure, they should be made full and efficient instruments, by means of civic art. The outdoor theatre at Berkeley, California, has proved itself the noblest direct art influence in the San Francisco region.* It has also, in performances there by Sarah Bernhardt, Margaret Anglin, Marie Adams, Robert Mantell, and other professional companies, illustrated the leadership of the theatre's art, even under the commercial conditions which now prevent it from performing such public service universally.

* The influence of the Redwood Grove Plays is indirect as regards the general public, since the performances are witnessed only by members of the Bohemian Club and their guests.

COÖPERATION WITH EXISTING THEATRE

These commercial conditions, as I have discussed elsewhere,* are far from satisfactory to workers in the existing theatre. Large numbers of actors, dramatists, managers and producers would gladly lend their aid to a movement for founding the civic theatre. This I know to be true, from the hearty approval of my civic theatre plans expressed by large numbers of my fellow workers in the commercial theatre, managers and artists alike. Therefore, I suggest that civic workers, on the one hand, and workers of the theatre, on the other, should form coöperative committees to advance this cause, as citizens desiring in common the regeneration of leisure.

THE MACDOWELL IDEA

The MacDowell idea—expressed in the artists' association and the pageant stage at Peterborough, N. H.—involves not only the correlation of the arts, but a rare understanding of the artist's needs as a creative individual in relation to his public service. Space does not permit me to do justice here to the idea itself or to the fine efforts of Mrs. Edward MacDowell in suc-

* Page 131.

cessfully launching its beginnings. These beginnings should be liberally supported by all who would assist in the creation of art at its core: the innate capacities of the artist himself. For further details I would refer the reader to the pamphlet concerning the idea, procurable from Mrs. MacDowell at Peterborough. For the schools of the civic theatre the MacDowell idea will be greatly valuable.

SCHOOLHOUSE PLAYS

In Brookline, Massachusetts, at the High School,* the trained acting of significant modern and classical plays by the school children has become a part of the curriculum. This is a useful precedent. In the recent movement, beginning at Rochester, N. Y., for reclaiming the schoolhouses for the people during the hours of leisure, the expert acting of plays should be advocated. These are considerations which belong to the immediate present, not simply to the future.

* Under the instruction and guidance of Miss Alice Spaulding.

A JOURNAL OF PAGEANTRY

So much of this volume concerns itself with pageantry, as being the source, outside of the theatre, most creative of the civic theatre's art, that I need but touch upon it here. One suggestion is pertinent. An artistic phenomenon so significant and widespread as pageantry should have its special organ of expression and record in this country. There should be a journal of pageantry; probably a quarterly would fill the present need. Volumes on the subject of pageants * are beginning to issue from the publishers; but there exists as yet no journal through which contemporary achievements, experiments, designs, criticisms, constructive ideas, of workers in this field, can find a common meeting-ground for record and discussion. Through this lack, much individual work that is precious is lost to a national

* A recent volume on pageantry is one by Bates and Orr, "Pageants and Pageantry," Ginn & Co., 1912. Procurable from Henry Holt and Co. are the valuable plays and masques of Miss Constance D'Arcy Mackay, author of "The House of the Heart," herself the producer of several pageants. In this connection see also a pamphlet published by New York University (Summer School, 1912), entitled "Two New Courses," dealing with Theory and Practice in the Administration of Recreation Facilities, by Hanmer and Perry.

The future will doubtless see great progress in the technique of pageantry, which at present tends toward the static—too little toward the dramatic and pantomimic. But the above works are useful at the present stage of the movement.

cause. My personal scrap-books are filled with many records of festival workers, for the most part unaware of one another's experiences.

For example, a pageant of notable imagination, poetry and artistry was performed in April, 1912, at the University of California, in Berkeley: the *Partheneia*, by Miss Anna Reardon, a gifted senior student, produced under the directorship of the artist who has done most to develop the impressive Redwood Grove Plays of the Bohemian Club into an authentic, native form of the masque—Mr. Porter Garnett.* Yet I doubt whether, outside of California, the lovers and creators of pageantry in America have heard of the production.

A special journal should make all significant pageants well known.

DRAMA LEAGUES

The Drama League of America, organized at Chicago in 1910, is spreading from city to city with a success as remarkable as it is auspicious. Branches in Boston, New York, and Philadelphia are already strongly established. The purpose of the League is the organization of audiences for the support and encouragement of better drama.

* See his volume, referred to on page 171.

Though not as yet concerned with any radical ideas for the solution of theatrical problems, the League is already a progressive leaven in many communities,* and the nature and aim of its organization make probable its ultimate adoption of radical aims. Even now it is fitted to become a vital instrument for the spread of the civic theatre idea. All other organizations in the interest of the theatre should certainly associate their membership with it.

THE EDUCATIONAL THEATRE

It is inspiring to American lovers of art to realize that this beautiful, potential institution was conceived and demonstrated in America. The principles of Miss Herts,† which I discuss in Chapter Eight, are fundamental to the civic theatre idea.

* An example of the unprecedented kind of public service which the League is performing may be gathered from a little pamphlet, arranged by Mr. Frank Chouteau Brown, entitled "A Selective List of Essays and Books About the Drama and the Theatre," Boston Drama League, 101 Tremont St., Boston, price 20 cents.

† See "The Children's Educational Theatre," by Alice Minnie Herts, with an Introduction by Charles W. Eliot; Harper and Brothers, 1911.

PUPPETS

In a side street of New York, a Sicilian and his family officiated until lately at the fall of an enchanted empire, which once enthralled the continent of Europe. Now his doorway is dark: the puppet show has passed. It has passed onward, however, to a vaster sovereignty in the future through the Uebermarionettes of Mr. Gordon Craig. In the civic theatre the puppets will surely dance again.

THE NEW PANTOMIME

The advent of "Sumurun" has been significant more perhaps for what it suggested than for what it achieved. The general public it appealed to, or repelled, by what was to them a startling novelty. To the expectant lover of the theatre's art, for some years familiar with the theory of the technique of motion as expounded by numerous articles in "The Mask," disappointment came at once, upon witnessing the performance, because of its offense in maladjusting the materials of realism to an art which is essentially the symbol of pure imagination. One had hoped, too, for the imaging of magnificent passion, not the depiction of the perversions of passion. Disguised,

however, in "Sumurun," and derived from, though distorting, "The Mask's" ideal of the theatre, lurked and loomed impressively the art of the New Pantomime. This art involves a new technique of plastic acting. It is, of course, directly correlated with the central theme of this volume.

THE DANCE

Like the art of the Uebermarionettes, the dance may be conceived as isolable from the other arts of the theatre and thus to be developed as a fine art for its own ends. In modern times, Miss Isadora Duncan has demonstrated the delight and beauty of the individual dance; but she has likewise, in association with the children of her school, demonstrated the great choric sweep of the dance, whereby it is correlated with the ritual art of a people. Our commercial theatres present no opportunity for the development of ritual art; our public festivals do. Our civic theatres will make it their prime object.

THE LYRIC POET

The lack of an authentic vocation related directly to public service and demand, the necessity of restoring to his art its long-withheld heritage—

the chanted and hearkened word—these needs of the lyric poet to-day are touched upon in later pages concerning *The Worker in Poetry* and *American Pageants*. Those chapters may suggest how deep an impetus would be given to the revival and progress of balladry and lyric poetry by the adoption of the civic theatre idea. Through the opportunities suggested, that idea should commend itself to the newly organized and promising Poetry Society of America, for permanent consideration. The issue of the theatre is definitely related to the special objects of that society.

THE MASK MAKER

The new technique involved in the art of the civic theatre must, I think—in certain of the theatre's functions—condition the use of the mask. Only a contemporary phase of naturalism in the traditional theatre is responsible for the ignoring of the mask in civic festivals already performed, for its need there is proved by experience. Personally I can vouch for this.

In the Gloucester pageant, had my acted pageant been technically written for those special conditions, instead of being a traditional play adapted to them, and had the actors then been equipped with proper masks and trained in the

larger symbolic impersonation appropriate to those conditions, the entire audience of twenty-five thousand spectators would have seen and heard and understood the performance as only perhaps one-third was actually able to. Moreover, the dramatic pageant itself would thereby have been raised to a plane of imagination, from which the individual facial idiosyncrasies of actors, however expressive, could only serve to lower it, by reason of a naturalism unbecoming the art and its vast setting. This defect was also apparent in the performance of "Agamemnon" in the Harvard Stadium—otherwise memorably majestic in its appeal.

Profiting by my impressions at Gloucester and Cambridge, I had planned to restore the use of the mask at Pittsburgh in the central drama of my pageant there. The influence of such a restoration upon the art of acting may be imagined. Its new requirements would involve a plasticity and eloquence of the entire body, in gesture and presence, comparable to the expression required of the Greek dancer. The restoration would also involve the revival of a lost art—fascinating in its possibilities of future development—the art of the mask-maker.

In imagining it, we are likely to picture to ourselves the masks, tragic and grotesque, of the

Greeks, and so perhaps hastily to reject the appropriateness of all masks for modern uses. But the Greek masks, we should remember, are the results of special Hellenic needs and conditions. Other needs and conditions, however, have evolved the use of masks, as in Japan, India, aboriginal America, and many other climes and nations.

The need common to all is that conditioned by the appeal, through eye and ear, to large numbers convened in a wide auditorium, usually out of doors. This need itself conditions an appropriate art, largely symbolic. But this need is not local, or limited to particular ages and countries. It has arisen anew in our age and country. It must be met, with new resourcefulness, by the artists of the civic theatre. And the opportunity is alluring. In the studios of the arts and crafts, the mask-maker will resume his abandoned place, and reinterpret modernity.

ARTS AND CRAFTS

Mr. George de Forest Brush, the painter, is one who has championed for many years the cause of artistry in all useful, familiar things—the creed that all the labor of man's hands should be wrought with individual imagination and honest

pride, as at Florence, for instance, in the middle ages. For this reason he is one who deploras the machine-made article, and the public demand for it.

Every artist must share this sentiment; yet in industrial modernity the machine has come to stay, and probably the machine will become its ultimate salvation. It will become so by reducing to its minimum the time expended in all joyless labor, and by increasing to its maximum the time devoted to the imaginative labor of leisure. To conjure up the illimitable benefits in beauty to the daily routine of life thus consequent upon enlarging the scope of leisure, requires the imagination of the artist. It was, therefore, deeply gratifying, after my Washington address, to receive the enthusiastic support of Mr. Brush in my proposals for a civic theatre, in relation to the regeneration of the arts and crafts.

For the redemption of leisure by an art participated in by the people on a national scale would create such a counter-demand for craftsmanship in the humblest things as would revolutionize the present aspects of the machine-made world. Every property, costume, symbol, insignium, banner and humblest buckle designed for their festivals should ultimately become the product of the people themselves, under leadership of their fel-

lows—the artists of the civic theatre. This appears a visionary goal, but it is inherent in the idea at stake. In its beginnings the idea has already been vindicated. Organized with clear vision, the rest may follow.

NATURE SYMBOLS

The relation of the theatre's art to the naturalist's vocation is probably not obvious to the general reader. That is because the commercial theatre relates itself to so few of the pursuits of science outside of Broadway interests. The civic theatre would do otherwise.

Perhaps the most appealing public monument to visitors at the city of Seattle, Washington, is the great totem-pole of the Alaskan Indians, erected in a public square. In imagination, color, and fecundity of design, it casts peculiar criticism upon the "practical" business buildings that surround it.

The monuments and temples of all aborigines are symbolical of nature-study. The Parthenon, the Cathedrals of Europe, are not less so, though less crudely. Only the monuments of a machine-made age have failed to express man's love, awe, knowledge, curiosity concerning the infinite forms of nature. The redemption of leisure by art will

result largely from a return to such expression, and the limitless development of it in symbolism.

Aristophanes symbolized the birds for the purposes of Greek satire. The costuming of his play in Athens probably expressed no direct attribution to the science of ornithology. Yet its attribution to the Greek race's intimate love of Nature was as spontaneous as the symbolizing of flowers in the capitals of their temple columns. The movement to-day for the conservation of our birds and their more intimate study might well take on significant, lovely forms of symbolic expression, in pageants, festivals and the drama of the civic theatre.

By the same art, the fascinating designs, embossings, colorings of insect forms could be symbolized in spectacles of astonishing beauty, motivated dramatically to the real and tremendous human relation which that ignored but pestiferous race bears to human society and the state; as witness the movement, involving millions in taxes, for exterminating the gypsy moth and the boll-weevil. Such implications for art may seem, at first, a far cry from actual possibilities of the theatre; yet even now in the commercial theatre to-day, one of our best younger dramatists and one of our foremost theatrical producers are collaborating upon a near-future production of great

magnitude, which will have direct attributions to the study of insect forms.

Thus may the civic theatre directly relate its activities not only to the enthusiasms of naturalists in the fields and woods, but to the inspiring studies of scholars in their laboratories: a coöperation which may soon stultify the popular notion that art and science are divorced in their special aims. The same relation of the theatre's symbolic art to all the sciences—the discoveries of Chemistry, the splendid imaginings of engineering—is implied in their common aim: the bringing of greater joy, beauty, understanding to our fellow men and women, the people.

Science represents idea, art its expression; theatrical art its expression in forms best adapted to convened numbers of the people. The forms of popular art, therefore, are limited only by the ideas of man.*

* See in this connection an article, of absorbing interest, by T. A. Jaggar, Jr., in *The Century* for August, 1910, entitled "Studying Earthquakes," in which the author suggests the tremendous human meanings of vast natural phenomena: glaciers, "the thrust of creeping mountain soils," geysers, trade-winds, the earth's "heart-beat," the surf and the tide of the sea.

These—"the hidden potencies of every land"—which shape our human destinies, only appear to be undramatic because their meanings still remain technically uninterpreted to the people. But in as much as they represent forces of human destiny, they are as appropriate and susceptible to expression in the theatre's art as the mythical deities of Greek drama;

ASSOCIATION OF MEN AND WOMEN

Probably the most important concern of the human race is the mating of men and women. Under what conditions young people of different sexes meet and associate is vital to the nature of their marriages and of their offspring.

The relation of this stupendous fact to art is usually ignored. Nevertheless to debased forms of art is due the chief opportunity and incentive for the association of millions of young men and women. Dance halls, penny arcades, moving-picture shows, vaudeville houses, and other commercial theatres constitute often their only meeting-ground during the brief hours of their night leisure. If the reader will examine "The Exploitation of Pleasure,"* a study of commercial recreations in New York City, by Dr. Michael M. Davis, Jr., he will be sufficiently impressed by the depraved conditions which these meeting places offer to those who are destined to produce American generations to come.†

nay, more so, as they imply deeper truth. Facts like the Sicilian earthquake call upon their artist-interpreters, as well as their scientists.

* Published by the Department of Child Hygiene of the Russell Sage Foundation, 400 Metropolitan Tower, New York City.

† The leisure of vast numbers of men and women (though chiefly of men) is spent in saloons and beer-gardens. The

At its best the art of the commercial theatre presents opportunity for only *passive* association of young people in the enjoyment of plays, operas, recitals, etc. Frequently this enjoyment is of a high order, occasionally of an exalted order. *But association in the creation of art is of import far more constructive than association in mere receptivity to art.* The makers of a pageant experience reactions deeper, more permanent, and manifold than the spectators of a theatrical performance. The audience of a civic theatre, participating from year to year in the creations of its festivals and plays, would share in an opportunity for association combining the better results both of pageantry and theatrical performances.

For a young man to act and devise and labor to achieve individual and coöperative results in dramatic art under expert leadership, would be for him to associate on a nobler plane of fellowship with the girl he fancies than to take her to "see a show" or to dance in a commercial dance hall; moreover, as experience has already proved to the classes involved, it would be "lots more fun."

introduction of civic forms of art—music, dancing, and even plays on a renovated basis—would alter the effects and baneful influences of such meeting grounds. The saloon and the beer-garden could well be made places of popular culture and higher pleasure, as even now in some foreign countries.

In July, 1912, the first international Eugenics Congress convened in London, with four hundred delegates representing twelve countries in attendance. Among them, as leading speakers, were ex-Premier Balfour, the Lord Mayor, Major Darwin and Dr. C. B. Davenport, of the Station for Experimental Evolution, Cold Spring Harbor, New York.

To students of sociology, to statesmen and social-minded artists, I submit the value of the civic theatre idea for modern eugenic needs.

A NEW PROFESSION FOR WOMEN

This need alone would probably recommend the idea to altruistic women. They already carry on the greater part of social betterment in America. There is, however, in this idea an appeal to more than their altruism.

The organization of a chain of civic theatres from New York to California would create thousands of professional positions in a new and inspiring calling—the training of the people in perennial festivals and the daily recreations of civic art. In that calling women are the peers of men.

Nor is this promise a far-away contingency. It might well be set afoot at once in every humblest community. A cause so practical to their own in-

terests and capacities—is it not worthy of adoption by all organizations of American women?

HOME ECONOMICS

The reactions of this idea, once realized, would of course permeate to the unit centres of communities—the homes of the people.

During the two months of preparation for the Gloucester pageant, the wives, sons and daughters of fishermen and tradesmen coöperated with their fathers, amid pleasure and excitement, in a festival for which their town voted a special holiday. When it was over, they experienced a “lost feeling,” and eagerly looked forward to a renewal of those vitalizing activities.

But such activities in every community should be constant and normal, not merely sporadic. Since their essential principle, participation, is fundamental to the civic theatre idea, the effects of that institution would deeply ramify the progress of the new science of home economics, whose co-operative watchword is: *Look outward from the hearthstone!*

LOCAL SELF-DEVELOPMENT

It follows that the special genius of each community would thus be cherished from within; for

the "homefolks," looking outward, to express themselves, would give expression to the full variety of their individual and local traits, instead of being levelled, as now, by the superimposition of amusements regulated commercially by far-away speculators in New York, who naturally care nothing about local needs for expression.

Thus Massachusetts, Kentucky, Dakota, California, every differentiated locality, would tend increasingly to create characteristic forms of civic art, and to take pride in contributing their special creations to a national repertory.

A NATIONAL REPERTORY

Such a repertory would naturally become the common property of all distributed civic theatres, much as the works of the best earlier dramatists of Germany constitute to-day the great available body of dramatic productions in the German traditional theatre.

New forms, however—indigenous to our own country—would thus evolve from the participatory nature of the civic theatre. Masque forms, such as those of the "Hamadryads" and "The Green Knight," developed by the Redwood rituals, of California, might well become national, enriched by the output of exhaustless communi-

ties, seeking for the first time organized expression through dramatic art. In a nation thus awakened to its own resources of beauty and reality it would be strange indeed if master dramatists should not arise, to rank in stature with those of the noblest ages.

ATHLETICS

The correlation of the athletic arts with those of the drama was basic in Greek civilization. In Japan wrestling is still a ritual.

In a civic drama designed by me for Pittsburg, before alluded to, I planned to have the central figures of the symbolic conflict enacted by splendid expert wrestlers, in an outdoor auditorium of the people.

One day last spring, traversing with President Finley the grounds lately appropriated, through his fine efforts, by the City of New York for a great public stadium at its City College, I discussed with him the splendor of opportunity there presented for focussing the popular enthusiasm toward athletic games in an art dramatic and nobly spectacular.*

* A recent example of spectacular art, originating in the theatre, and executed on a vast imaginative scale, was the production at London, in January, 1912, of "The Miracle," by Dr. Max Reinhardt. Such examples illustrate how experts, now confined in their activities to performances for private profit,

The civic theatre will assuredly possess its national chain of stadiums. To create for them dramas, enacted by artist-athletes, will allure the creative powers of our dramatists.

THE DRAMATIST'S PROFESSION

The present-day economics of the dramatist's profession will undoubtedly be greatly modified when the theatre is established on a civic basis. The present system of royalty-payments upon acted performances of his plays is frequently very remunerative to the dramatist and, as such, commercially alluring; but it is essentially speculative, and at its best constitutes the dramatist, as artist, a supplier of goods for the gambling of a market concerned wholly with private profit.

Moreover, this, of course, creates an antagonism of aims between the objects of artists and of speculators. It thus prevents the practicability and serviceableness of his works being available to the people's use, as they should be, if they are to exert their authentic influence and object—the redemption of the people's leisure. The dramatic works of Shakespeare, Sheridan, Goldsmith are even now as available for performance by the gen-

might be made the leaders of an art movement dedicated solely to public service.

eral public as by the commercial theatre. The modern novelist practically speaks to the entire public, in spite of the copyright laws, for the cost of a novelist's book is practically negligible, especially since the establishment of public libraries.

There is no reason, then, except that of commercial speculation, why the modern dramatist's work, conceived peculiarly for all the people, should be forced to narrow its horizon of appeal to the policies of theatrical management. But for this practical restriction, the dramatic works, for instance, of Galsworthy and Shaw, of Moody and Thomas, might well exert upon the whole people continuous influences, which are now restricted to playgoers of particular cities in particular theatrical seasons.

In this connection, the steady growth in the publication of significant plays is a symptom of a movement and public demand, wherein the publishers are initiating a public service which could be carried on a thousandfold more effectively by the directors of civic theatres; for the expert performance of plays is, of course, the only effectual method of presenting the dramatist's work to the people.

Probably, therefore, civic theatres will appoint dramatists to membership on their staffs, in varying degrees of standing and remuneration, accord-

ing to their proved ability, just as painters and sculptors are now associated with academies, and scholars with universities. This would remove the baneful effects of speculation from the work itself of the dramatist, and provide him with the livelihood appropriate to the unhampered pursuit of his important calling. Perhaps also, with the growth of greater socialization of communities, the dramatist will be appointed to public office, in relation to the popular activities of the civic theatre.

At present, certainly, the leading dramatists of the world are exerting a dominant influence upon the leaders of thought in modern nations, and through them indirectly to the people. Instead of indirect, this influence should be made direct, like that of the statesman, by establishing the dramatist's profession upon a public basis.

This fundamental concern, the economics of the dramatist's calling, is seldom, if ever, alluded to by dramatic critics, or considered by the public; yet it is deeply important to the public service of his work.

FOREIGN AND NATIVE FOLK-LORE

By these new incentives of public service, the scope of the dramatist's material would be wid-

ened and deepened; not only (as I have suggested in alluding to a National Repertory) by the popular leaven of pageantry, but by the inexhaustible store of material awaiting the dramatist's muse in the folk-lore which is poured from overseas into America through our immigrant population, now ignored or stamped out by ignorant derision. In the files of the libraries, also, in the living speech of unsophisticated districts, and in the homes of the people, are riches of native tradition, now uncherished by our drama, because undemanded by the standards of Broadway.

In converting this latent material into forms of popular art, the civic theatre should become a mighty organ of Conservation.

NATIVE MUSIC

What applies to the scope of the dramatist applies equally to the musical composer.

For the Gloucester pageant, Mr. Walter Damrosch was called upon to create, for a popular festival, music which afterwards held its standing in the symphony concert hall. To the Redwood Grove Plays composers of standing have contributed, with uncommercial spirit, for a dozen years. For the Pittsburg pageant, Mr. F. S. Converse

was called upon to collaborate. The growth of municipal concerts in parks for the people, as exemplified by Mr. Arthur Farwell's splendid work in New York City, is a leaven for the opportunity of the American composer.

These again are but beginnings. The civic theatre should create a nation-wide demand for native compositions in music.

CONTESTS AND PRIZES

The audience of the civic theatre, participating to varying extent in its productions, would come to be a very different audience from that of the present commercial theatre. It will feel a proprietorship and pride in its own institution, new and stimulating both to its critical and creative capacities. Sharing in its art activities, the people would naturally share in acclaiming the achievements of its art.

They would presumably, therefore, have a representative voice in awarding prizes conferred by its experts. In addition to the daily performances, and indeed growing out of them, there would doubtless be celebrated a dozen or more dramatic festivals, wherein the principle of contest, popular in every age, would be applied to achievements in the theatre's art. Dramatists,

actors, producers, participators, would compete in artistic rivalry for festival prizes, conferred by expert judges, in whose vote the vote of the audience would weigh, in appropriate proportion. This would add zest both to the passivity of spectators and the activity of producers.

Thus it would be strange indeed if the theatrical contests in the free civic stadium or theatre should not arouse an expectation and enthusiasm as keen as now aroused by popular ball games, and perhaps more judicious.

The prizes awarded might be simply coveted symbols—as the garland, for the ancients; or they might be of larger money value. The growth of custom would decide as to this. Wise organization in the beginnings of civic theatres would tend to promote excellence in popular standards.

CHARGES FOR ADMITTANCE

There is no doubt that the phenomenal growth of the moving-picture business (wonderful as are the possibilities of that invention) is due chiefly to its low charges for admittance. "Legitimate" theatrical producers cannot afford to offer low prices; the people, however, cannot afford to pay them. Popular falling-away from the "legitimate" theatres is not a result of a conscious pref-

erence by the people for moving-picture art* but a preference for its prices, as is shown by the enormous attendance at the cheap vaudeville houses.

Acting is as dear to the public as ever, but the salaries of actors, and the cost of living, have so increased as to leave the people no alternative but a form of amusement less expensive to produce, and hence to witness. Rightly organized on a civic basis, however, acting of the noblest grade could be restored to the whole people at cheaper cost than the most tawdry shows can afford to charge commercially. Statistics prove this.†

Doubtless the civic theatre should, like the pub-

* No one interested in the practical possibilities of managing a moving-picture house, with small prices, on a high plane of public service, should fail to attend the Bijou Theatre, in Boston, for the experiment finely vindicated there by Mrs. Josephine Clement, its manager. An account of it is given in the Twentieth Century Magazine, Dec., 1911. The Bijou Theatre, however, is independent of the great speculative vaudeville circuit, and therein lies its economic basis for experiment. It is also worthy of note that the idealism and intelligence of a woman originated it.

† See the pamphlet: "*The Amusement Situation in the City of Boston*," based on a study of the theatres for ten weeks, from November 28, 1909, to February 5, 1910: a report prepared by the Drama Committee of the Twentieth Century Club. Price, ten cents. The figures given by this pamphlet prove that, if the people of Boston should, through public endowment, support a civic theatre with the same amount of money which they now expend for meaningless or deprived forms of amusement, they might possess theatrical institutions of their own, nobly equipped and sustained, adequate to the needs of their population.

lic library, be wholly free to the people, with only such restrictions as would increase its efficiency for public service. Such restrictions might comprise the reservation of certain days or nights for educational purposes, special performances for students, etc., analogous to the pay-days of public art-galleries. Expediency might require a minimum charge for the regulation of attendance in relation to seating capacity. Otherwise, gate receipts should be dispensed with. Public endowment would naturally banish the box-office.

As the early stages of growth, however, may—as with public art-galleries, libraries and universities—begin under private endowment, certain traditional methods of the old theatre might at first obtain. An era of adjustment between old customs and new ideals would probably have to be passed through, though the shorter that period the better. In any case, of course, no charges would be made for the purpose of private profit, and any charges would be set at the minimum actually necessary. Certainly, to achieve results from the start, it is desirable that they should not exceed an average of fifteen cents.

As the civic theatre should, by all its associations, appeal to the people as the house of their ritual—the cathedral of their lay religion—it follows that all past and present associations of com-

mercialism should be abolished both within it and without. The ticket-seller at its doors would, therefore, be an anomaly.

SCHOOLS OF THE THEATRE'S ART

Involving as it would popular participation, the whole institution would, in that sense, be an art school for the people. But in a more restricted sense, there should be founded—it goes without saying—special schools of acting, dancing, dramaturgy, etc., under jurisdiction of the civic theatre proper.

More particularly the crying need should be filled for schools of research and experiment in the new art involved. Again I cannot do better than refer the reader to Mr. Gordon Craig's illuminating volume, "On the Art of the Theatre." Not that I agree with all its proposals. I differ with several. But there he will find, as in no other book on the subject which I have seen, that freedom of the seeking spirit, and that ardor for truth in art, which alone can restore to the theatre its birthright. Especially his plea for a school of research is eloquently reasonable. And as artists with constructive vision are rare birds in the theatre, Mr. Craig should, if possible, be caught early, for the hatching of more masters qualified to direct the schools of the civic theatre.

PUBLIC AMUSEMENT COMMISSION

For the manifold reasons suggested in this brief outline, there should, I believe, be established at Washington, a federal Public Amusement Commission, whose duties (whether the civic theatre idea as here set forth be adopted or not) should apply immediately to the pressing needs of constructive leisure in the nation, in a way analogous to the Country Life Commission, in relation to rural district needs.

The needs of constructive leisure are so urgent, profound and universal that the consideration of their solution ought certainly not to be postponed any longer by a people that increasingly is adopting Foresight and Self-rule as its watchwords.

It is astounding indeed that public amusement, the most positive force in our national leisure, involving in half a decade *billions of dollars* of our people's money, should thus far have received no federal or state consideration whatever on its constructive side.

What other issue of like magnitude has been so amazingly ignored?

This issue is an immediate one. Postponement of its public consideration is not merely unenlightened; in view of present knowledge, it is wicked. To begin it, we need not await the fruition of any

of the specific suggestions outlined in this volume. Quite apart from any of these (though, of course, intimately related to all) the appointment of a federal Public Amusement Commission * is a present necessity.

GOVERNMENT RESPONSIBILITY

As I write these words, our country is riding the waves of a political campaign tumultuous with the bursting spray and heaving ground-swell of idealism. Old parties are being torn by its power. New parties are striving for a fresh coherence. And under all, the one party of the future—embracing the solidarity of a vast people—is gaining single might from many disruptions, and looms upon our shores—a tidal wave of democracy.

In this heartening convulsion of ideas, one symptom is everywhere evident—that only progressivism (in its national, not simply party sense) can survive. At the seat of government no sceptic politician of whatever party is so little astute as to reject that watchword.

Now this astonishing revolution in process of being—this awakening of a people to wiser and

* The policies, suggested on pages 110 and 111 as appropriate to a Civic Theatre Bureau, at Washington, would be equally appropriate to the activities of a federal Public Amusement Commission.

lordlier self-government—is a form of expression, a form still but half-articulate, a song chanted to rhythm and vague music, not yet to metre and choric symphony.

Art has only begun to render it articulate. Art is the only agency which can. And the art of the theatre is the only agency which can do so consummately. For art is self-government in the highest; and dramatic art in the highest is the formulation of harmonious democracy.

In that tide of ideas, therefore, which beats to-day upon Washington, is implicit the civic theatre idea. May those in leadership aid it to culminate splendidly!

August, 1912.

THE CIVIC THEATRE
SUGGESTIONS REGARDING ITS SCOPE AND
ORGANIZATION

THE CIVIC THEATRE

SUGGESTIONS REGARDING ITS SCOPE AND ORGANIZATION

IN all parts of our country to-day, public aspiration is expressing itself in public organization. Men and women are not content individually to dream beautiful dreams; they are seeking practical means to realize them through coöperation. Now one of these splendid dreams is the redemption of our national leisure. Many vital civic movements are occupied with redeeming the vicious conditions of our working-hours; but very few those of our leisure-hours. Yet for the very reason that our people are perhaps the busiest in the world, it becomes a national concern that their leisure be filled with joyous regenerative influences, that their labor may be justified in its fruits.

Tardily, but inevitably, then, we Americans have begun to investigate the conditions of our leisure; and we have found those conditions appalling, inexcusably vicious and destructive. I

quote from Jane Addams' volume on "The Spirit of Youth and the City Streets":

"Huge dance halls are opened to which hundreds of young people are attracted, many of whom stand wistfully outside a roped circle, for it requires five cents to procure within it for five minutes the sense of allurements and intoxication which is sold in lieu of innocent pleasure. These coarse and illicit merrymakings remind one of the unrestrained jollities of Restoration London, and they are indeed their direct descendants, properly commercialized, still confusing joy with lust, and gaiety with debauchery. Since the soldiers of Cromwell shut up the people's playhouses and destroyed their pleasure fields, the Anglo Saxon city has turned over the provision for public recreation to the most evil-minded and the most unscrupulous members of the community. We see thousands of girls walking up and down the streets on a pleasant evening with no chance to catch a sight of pleasure even through a lighted window, save as these lurid places provide it. Apparently the modern city sees in these young people only two possibilities, both of them commercial: first, a chance to utilize by day their new and tender labor power in its factories and shops, and then another chance in the evening to extract from them their petty wages by pandering to their love of pleasure.

“Is it only the artists who really see these young creatures as they are—the artists who are themselves endowed with immortal youth? Is it our disregard of the artist’s message which makes us so blind and so stupid, or are we so under the influence of our Zeitgeist that we can detect only commercial motives in the young as well as the old? It is as if our eyes were holden to the mystic beauty, the redemptive joy, the civic pride which these multitudes of young people might supply to our dingy towns.”

Now these things which Miss Addams mentions—the mystic beauty, the redemptive joy, the civic pride, inherent in American youth—these things above all are the objects to which we seek a practical means in the establishment of civic theatres.

The civic theatre ideal—let it be said at once—is a very modern ideal of the theatre, springing from new needs and opportunities of our time. Its elements, of course, are old—as old as the race—but their relative combinations—in the institution which I shall propose—are of to-day, and even more of to-morrow than of to-day.

WHAT IT IS NOT

The civic theatre is not merely the commercial theatre, reformed; it is not an art theatre for art’s

sake alone; it is not the municipal theatre of Europe, transferred to American soil; it is not an organization on the precedent of the New Theatre at New York; it is not primarily a repertory theatre, though it probably would be; it is not necessarily a theatre owned by a community—though it preferably should be.

WHAT IT IS

What, then, ideally, is a civic theatre? A civic theatre is the efficient instrument of the recreative art of a community. Its organization is an organization of artists for civic leadership.

The "message of the artist," as Miss Jane Addams says, has indeed been ignored too long by our civic leaders; yet the artists themselves have been also at fault, for they have too often ignored the only practical means to make their message heard—organization.

It is therefore appropriate and auspicious that the American Federation of Arts—an organization of organizations of the arts—should take practical steps to provide our American people with an efficient art-instrument for the self-expression of communities.

That instrument is the civic theatre, properly qualified and safeguarded in organization.

What are the proper qualifications of a civic theatre? Chiefly these three: First, absolute independence from commercial competition, through adequate endowment; second, highest technical standards compulsive of artistic competition, under leadership of experts; third, policies dedicated to public democratic service under such leadership.

What are the proper safeguards of a civic theatre?

The answer to this I have discussed more fully elsewhere.* Here I have only time to suggest briefly that their functions may be properly safeguarded as follows: Privately or publicly endowed, by being instituted under the trusteeship of universities; public endowed, by being organized on the municipal precedent of the College of the City of New York; or on the state precedent of the University of Wisconsin. Organization under the Federal Government would apply, of course, to a single instance, and would be a special problem.

In essential qualifications, then, the standards of a civic theatre are non-commercial, artistic and democratic. Preferably, a civic theatre should be wholly supported by public endowment; but if supported by private endowment, it should be

* See Pages 138 to 152.

rigorously dedicated to the highest standards of public service: standards involving the duty of public leadership in art, the guidance, education, uplifting of public taste and recreation.

SCOPE IN GENERAL

In scope, the civic theatre differs from that of the established traditional theatre. Its scope is larger, and while it includes the traditional theatre, it includes also the functions of other related institutions already existent outside the regular theatre. In other words the civic theatre ideal, involving as it does the whole recreative art of a community, involves the sociological as well as the æsthetic aspects of recreation. Outside of the regular theatre, which has its own movements like those for the Repertory Theatre, the Experimental Theatre, the Little Theatre, etc., there already exist in society several important movements involving the leadership of communities in recreation. Some of these are amateurish and groping; others are highly expert and efficient. All, however, are hampered by the fact that, even when efficient, they are not expert in an art adequate to give full and rounded expression to the recreative impulses. That art is theatrical art—the art of the drama in its largest scope. Naturally, how-

ever, that art has been ignored by those civic movements because it is already organized on a non-civic basis, and therefore is not available to the purposes of the civic worker for popular recreation. Hence the vital need of the civic theatre—to place that great central art of the drama permanently at the focus-point of all recreative interests, correlating all under the artistic leadership of non-commercial experts, no longer of amateurs.

SCOPE INVOLVING NUMEROUS SEPARATE MOVEMENTS

Thus the scope of the civic theatre would correlate and include—in addition to the æsthetic functions of the regular theatre—the sociological, æsthetic and civic functions involved in many now uncorrelated movements outside of the theatre: movements all involving the principle of participation of the people. Of these I may mention specifically seven.

First of these is civic pageantry.

Pageantry

This movement, taking its initial impulse from England, is assuming astonishing strength and proportions; so much so that artistic leadership in pageantry is far behind the public desire for

it. Technical experts are almost wholly lacking, and permanent provision for the execution of city pageants on a scale worthy of their civic importance and promise is equally lacking. The devising of a pageant plan, the marshalling, costuming, rehearsing of hundreds of people, are frequently attempted in the haste of a few weeks, by enthusiastic amateurs, with inevitable results of waste, inefficiency, and disharmony of effect. Yet pageantry is a vast and complex art in itself, and requires its proper instruments, experts and preparation, not less but more than the drama, the opera or the symphonic composition. Being essentially an art of community expression, the instrument of the civic theatre should be adapted to its proper realization—in staff, directorship and architecture. Particularly is the civic theatre needed for constructive art work in the right organization and execution of civic pageants on the Fourth of July—a movement which is gaining irresistible force, and which has undoubtedly come to stay permanently. This function alone makes it worthy the consideration of all American cities.

Educational Theatre

A second movement is that of the Educational Theatre, New York. Originally organized with Mark Twain as president and sanctioned by the

leading educators and artists of the country, that movement is just now in abeyance at New York. It has, however, been reconstituted in other communities—notably in Worcester, Mass.*—and its basic principle—the education of children and young people through the cultivation of their dramatic instinct and imaginations—is sound and perennial, and is involved in the civic theatre ideal here set forth.

Sociological Theatre

Thirdly, a type of theatre, which may be termed the sociological theatre, is exemplified in the theatre at Hull House, Chicago. The spirit which there imbues it should be invoked as the presiding genius of every civic theatre and the guiding muse of its art.

Playground Associations

Fourthly, important activities of the playground association are branches of the art of the civic theatre; the plays, the folkgames, and notably the

* In Worcester, the Emmanuel Church building was reconstructed for Educational Theatre purposes and renamed Endicott House. For three years, directed by a general committee, of which Mr. Prentiss C. Hoyt was chairman, it successfully performed excellent public service. Its activities have now ceased temporarily for lack of funds. For a cause, greater than its local importance, it should receive permanent support.

dances—as brought to us by our gifted immigrant population—should be correlated with dramatic art, under expert direction.

Christmas Play Association

Fifthly, the object sought by the newly formed Christmas Play Association—an organization formed by some forty eminent clergymen of New York for the revival and production of Christmas Plays, miracle plays and moralities—are in perfect harmony with the objects of the civic theatre, and might profitably be associated with it.

Church Festivals

Of a similar character, sixthly, are the church dramatic festivals, which frequently take place within and without the walls of churches of all sects in our country. At present they, too, are technically hampered by being devised by amateurs, but the spirit which makes them appropriate and beautiful is one which should animate the highest technical artistry of the civic theatre.

Outdoor Plays

Seventhly, the enacting of outdoor plays in the universities and schools—public and private—constitutes a veritable movement, which is seeking experts to lead it.

Miscellaneous

Other less definite but vital art-tendencies, too disorganized to be classed as eighthly and ninthly, —activities involving the dance, pantomime, ballad and choral song—share with those I have mentioned in demanding organization under technical standards of a civic art.

THE DRAMA OF DEMOCRACY

That potential art I have elsewhere described as the Drama of Democracy, whose technical instrument is the civic theatre. For its creation, all the other arts—architecture, music, painting, sculpture, poetry, dance, the arts of lighting and illusion—would cooperate in a sociological aim: the cultivation of the people through participation in imaginative amusement.

Now to realize that aim adequately it is obvious that the traditional theatre, whether commercial or non-commercial, cannot cope with the full problem of the people's leisure, for it excludes the vital principles of participation and self expression involved in democratic art. It is equally obvious, then, that for the enlarged scope of the civic theatre ideal an enlarged instrument is required. Such an instrument must be properly

qualified in three respects—in its basis in outer society, in its physical architecture, in its inner organization.

The first respect—its basis in society—involves its endowment and safeguarding from corruption, political or otherwise. This I have already touched upon.

The second—its physical architecture—I will now briefly discuss.

A work of public architecture should be designed expressly to perform its practical uses. When the public building is one which involves a highly complex art, increased prevision is needful to adapt it with technical precision to both its artistic and civic functions.

Now what precisely are the functions of this theatre of recreative art—the forces of which it should be the harmoniously adapted instrument? These: the traditional æsthetic theatre, on the one hand, the educational, religious, sociological theatre on the other hand; and the fusion of those in what may be called the civic theatre proper. In addition to these it should be technically adapted to pageantry. In other words, architecturally it should express a fourfold function.*

* Although I describe here the architectural features appropriate to these four functions when focussed at a single spot in a community, I do not mean to imply that these func-

Assuming that an American city or town should propose to erect a civic theatre building on a scale commensurate with its public importance, and should devote to its building an amount of money comparable to that expended in hundreds of cases upon the building of a court-house, a city hall, or a public library, the civic theatre building should, I think, be constructed to harmonize architecturally the following main features, fourfold in their art function:—

One central auditorium, with two wings, each with a smaller auditorium. The central auditorium, adapted to convene the largest practical numbers of the people, would ideally be about the size of the Boston Opera-House, and its stage would be adapted to the broad technique and large-brush effects of the art involved in a drama of democracy; a technique roughly to be compared in its scale of large gesture and sonorous speech with that of Shakespeare, Sophocles, Rostand, in their plays of broadest scale. This central auditorium would be in the civic theatre

tions may not be fulfilled separately. In fact, some of them are already operative separately in society. In a great city, like New York—even when it may possess its central civic theatre building, fourfold in construction—numerous theatres, fulfilling separately their special functions—Intimate Theatres, Educational Theatres, Schools of Drama and Pageantry, etc.—would necessarily be distributed in various parts of the city, for local needs.

proper, and would be dedicated to developing and exemplifying the higher standards of a popular dramatic art for the many.

The left wing would consist of a much smaller auditorium, adapted to the technique of a more intimate style in art, involving a naturalistic method (like that of Ibsen and Brieux) or the finer-brush style in poetic drama (like that of Moliere).* In dimension, it would be ideally about the size of the old Lyceum Theatre, New York. This smaller auditorium, which we may call the Intimate Theatre† (corresponding to the *theatre intime* of the French), would be dedicated to preserving and exemplifying the highest standards of the traditional theatre, in plays, appealing by their art rather to the few than the many. Its stock company of actors would be selected from the best qualified among those trained by its pro-

* The attempt to reconcile in one auditorium the mutually conflicting demands of intimate and broad-scale techniques in drama was made disastrously by the New Theatre in New York. Costly reconstructions to that end were quite unavailing, as might be supposed, since the two techniques are as distinct in their art as miniature and mural design are in painting. Each requires its own stage and auditorium. Mr. Ames's Little Theatre admirably meets the issue for the dramatic miniature.

† The growth of the Intimate Theatre idea in America has lately been evidenced by Mr. Winthrop Ames's new playhouse, the Little Theatre, at New York, by the newer Little Theatre of Mr. Maurice Browne, at Chicago, and at Boston by Mrs. Lyman Gage's Toy Theatre (the last two for skilled amateurs).

fessional conservatory of acting. Its plays would undoubtedly be performed on the repertory principle.

The right wing would comprise the sociological theatre, involving in its activities some of those dramatic movements outside of the traditional theatre to which I have referred; particularly the function of the educational theatre, where the children and young people would have their dramatic classes, and where the working people would participate as they do in Hull House. It would thus be a theatre in which the forces of stage and auditorium are interactive, in which artists and civic workers coöperate in the educative art of recreation, and it would naturally be correlated with similar activities in the churches and playground associations.

We come now to the fourth architectural function of the civic theatre: the performance of pageants. This presents a new and fascinating problem both to the architect and to the city-planner, pregnant with splendid promise of impressive effects. Architecturally this fourth function should—I suggest—be compassed by adapting the exterior of the central auditorium to the art of pageantry.

For this the exterior portico should be so constructed as to be practical as a stage for the pub-

lic pageants, structurally adapted—with interior withdrawing rooms and exterior sounding-wall, colonnades, massing-spaces—to the performance of civic plays and masques, witnessed and participated in by thousands of people. Moreover, in the city plan, the whole theatre structure should be so placed upon a plaza that the portico is ready, or readily adjustable, to fulfil this function. It would thus constitute a great raised stage before the plaza, from which the people, either standing or seated, could witness the dramatic masque and processions.* Now this is very important, because in the handling of pageants if they can be focussed, they can become much more vital and artistic expressions of the civic spirit. For this focussed civic art, every city needs to

* This is the ideal visual relation between audience and performers. As a technical precedent, nobly tested for over thirty years in our own country, I have before now urged the form and proportions of the Redwood Grove stage and auditorium, which have developed the masques of the Californian "High Jinks."

This is peculiarly the form adapted to a festival art, as it makes practical the convening of great numbers of people, all comfortably within sight of the stage. The rituals of cathedrals have been developed by it. The rituals of the future civic theatre will doubtless be conditioned by it. To the architect it offers limitless possibilities of grandeur and loveliness.

In "The Mask" for July, 1912, Mr. Gordon Craig writes:
"The floor of the theatre is the Earth: we need not bother our heads any longer about whether stage proportions should be seen from any angle but the normal right angle of the straight floor laid as close to the earth as possible."

have not only its permanent organization of artists, but a stage technically adapted in scale and public site to produce it. For the large-scale purposes of Fourth of July festivals, the practical need of the civic theatre is obvious. In the planning or remodelling of cities, the right placing of the civic theatre is equally important. It should be so placed as to be the vital organ of the city's recreation centre; and the recreation centre itself should be so planned as to focus all institutions and activities concerned with recreation of body and mind, such as athletics, playgrounds, museums, libraries, etc. In older Eastern cities, not easily readjustable, the best place for the civic theatre would be a public site on some square or plaza. But in cities ideally plannable, or in the younger Western cities, it should if possible be placed in direct relation with a public stadium.

An ideal location, for instance, for a civic theatre in respect to its exterior function, would be the western end of the Harvard Stadium. In that position, the exterior portico would provide an impressive stage focussed for a pageant or masque; the space there used for football would provide the marshalling ground for the massing and processional features, directly associated with the stage of the dramatic pageant; and the forty thousand seats of the Stadium would group the specta-

tors comfortably within eye and ear shot of the spectacle, processions and choruses.* That particular stadium is doubtless not perfectly adapted in its curve and proportions to such a purpose; but an athletic stadium might readily be so adapted. Consider, then, the advantage of such a correlation of forces, under one civic movement. It would at once place athletics itself on the plane of civic art—on its highest plane, as with the Greeks, making the varied uses of the recreation centre one harmonious expression of the joy of life.

In outward architecture, then, the civic theatre building would express its inner functions: the civic art of the large central auditorium would be fed by the forces of the two wings: from the left wing, by the highest æsthetic standards of tradi-

* By the principle of participation, these spectacle, processions and choruses would include a considerable portion of the people as actors. These, on the earth-floor of the stadium, would themselves be spectators of the masque enacted on the portico stage. Others of the people (their friends and families) would witness both spectacles—the processions on the ground and the masque on the portico—from points of vantage in the circle of seats.

Thus the stadium form is not—as at first might seem—opposed in principle to the Redwood Grove, or cathedral form, but is an adaptation of it to the needs of a participating audience. It thus becomes functional—to the whole people, not simply to a part of the people.

The scenic setting arranged in London by Dr. Reinhardt, for his pageant-pantomime, "The Miracle"—the nave of a vast cathedral for the pageant, surrounded by tiers of seats for the spectators—is analogous to the stadium form suggested.

tional theatrical art; from the right wing, by the highest sociological standards of the educational theatre. Thus would be preserved that balance between traditional art and radical democracy essential to a permanent institution of leadership.

So much, then, for suggestions regarding the architecture and site of the civic theatre.

From all that has been said, it is obvious that, whatever else a civic theatre is, or is not, it must assuredly be a non-commercial theatre, *absolutely supported* by outright endowment, private or public, and dedicated to public service under expert direction.

Yet much public misconception exists on this matter. In several American cities—as, for instance, in Denver,* Colorado, and in Northampton,† Massachusetts—certain buildings owned by the city have been used for theatrical performances, and the well-intentioned citizens seem to believe that in such they possess distinctive municipal theatres. Yet these theatres are utterly unprovided with endowment, public or private, with any organization of artists, with direction of experts, with safeguarding of standards

* See Appendix II.

† At Northampton, the adjacency of Smith College to the theatre, and the enlightened interest, both of college and townspeople, give promise that, in time, a true municipal theatre will yet be endowed there.

under competent trusteeship, with any appropriate policy or goal in the complex art involved.

Here is a great danger; for if the cities themselves do not realize the proper scope and functions of a civic theatre, they may seriously impair the early growth of a movement and an ideal whose promise in civic usefulness is mightier than that of any other public institution whatsoever. A city government, of course, should never convert itself into a commercial management of its theatre. It should support its theatre with money, not try to make money out of it. Its attitude toward a public theatre should be exactly the same as toward a public library. Both are good things to be supported for the people's good. Both are vital to public education. Both are, in principle, free institutions for the people. Public attendance of a library, however, is occasional and individual; public attendance of a theatre is recurrent and *en masse*. Some charge for admission, therefore, to a civic theatre would probably have to be made, but it would necessarily be only a nominal charge, for the sole purpose of providing a convenient and just method of distributing seats.* The terrible conditions of the night leisure of our working classes are due largely to the people's poverty: they cannot afford to pay the

* See page 79.

admission prices to the better types of entertainment. Indeed this gravely applies also to the middle classes, in choosing between the "legitimate" drama and vaudeville; though it by no means follows that the highest prices always imply highest standards in art. The charges for admittance, therefore, to a civic theatre should be a minimum; ranging probably from five to twenty-five cents, at the most.

Now the larger scope—educational and sociological—of the civic theatre would practically exclude it from ordinary competition with the commercial theatre. The difference between the two types of theatre is the difference between leadership of public taste and catering to public taste. The establishment of civic theatres would not tend to do away with commercial theatres; it would, however, tend to raise those theatres to the level of the civic ideal. That object is at present the goal of all managers devoted to dramatic art. Thus one civic theatre in a city would be in a position, gradually but surely, to lead and uplift the public taste; and that result would be welcome to all those commercial managers of the better class, who are themselves struggling in vain to assume artistic leadership, handicapped by the nature of commercial competition. There is no valid reason, therefore, for opposition to the civic theatre

ideal from the established theatre.* Intelligent understanding of the ideal is all that is needful.

We come now to the question: If civic theatres are desirable, how shall they be organized?

This is a very large subject, and in making some brief suggestions for preliminary work, I wish to preface my earnest conviction that so great a work should be undertaken not simply enthusiastically, but also advisedly, gradually, intelligently. Let no city or community ignore the vast importance of the civic theatre to its welfare; on the other hand, let no city or community rush hastily into so complex an undertaking without careful and expert deliberation.

ORGANIZATION IN GENERAL

The organization of a civic theatre in any community should primarily be an association of artists, for the gradual development of experts. For the scope of the civic theatre involves a many-sided art. It is not enough that the policy of the theatre be safeguarded by the trusteeship of reliable citizens or institutions. That is only the beginning. The execution of its policies can only be carried out efficiently by artists of high profes-

* Indeed several of the leading New York managers have personally assured me of their hearty interest and approval of the idea.

sional standards. The inner organization therefore should consist of an association of artists; and since the principles of community-expression and participation are inherent in the civic theatre ideal, the director of a civic theatre should, if possible, be an artist chosen from among those of its own inner organization, as the one best qualified both in democratic sympathies and in the many-sided theatrical art involved. Artists of high standards, however, are not to be found in all American communities; and so this all-important essential of organization may frequently have to be compassed by the principle of affiliation: affiliation with other civic theatre organizations richer in artistic endowment. It is just here that the American Federation of Arts can make itself greatly serviceable in a national capacity. What then are the first steps to take in that service?

I suggest the following:

FIRST STEPS IN ORGANIZATION

Keeping the large ideal fabric of the civic theatre, as I have tried to outline it, simply as a clear goal to be sought slowly, patiently, intelligently, perhaps not to be fully attained for at least a generation—let the Federation proceed at once to take action in the following ways:

COMMITTEE

First: Appoint and empower a committee of national standing to stand as sponsors for the civic theatre ideal, and for the wise application of that ideal in all American communities that desire it.

CENTRAL BUREAU

To this end,

Secondly: Establish a bureau as a department of the American Federation of Arts, to be known as the Civic Theatre Bureau, and place in charge of it one competent salaried manager, who shall be responsible to the Civic Theatre Committee for organizing the bureau in accordance with the following suggested policies:—

Affiliation of Organizations

Policy 1: To affiliate with the bureau all existing organizations, clubs, societies, dramatic or otherwise, interested in the civic theatre ideal.

Clearing House of Information

2: To make the bureau a clearing house of helpful information regarding all movements in America directed toward or concerned with the civic theatre ideal.

Statistics

3: To accumulate and publish thoroughgoing statistics concerning all theatrical and civic conditions, local and national, bearing upon the need of the civic theatre.

Publication

4: To publish in pamphlets for free distribution, or in "Art and Progress," or in a special journal of its own, communications pertinent to the civic theatre ideal.

Press Work

5: To organize efficient press-work throughout the country for the creation of enlightened public opinion concerning the policies of the bureau.

Guidance in Local Organizing

6: To organize local civic theatre associations in all communities desiring intelligent guidance in that respect, with the objects, first, of creating in each community a permanent organization of experts under properly safeguarded trusteeship; and secondly, of affiliating the organization with all other organizations connected with the bureau, for the purposes of mutual assistance, enlightenment and increased power in promoting efficiently the civic theatre ideal. Such local associations,

rightly organized from the beginning, would thus—by connection with the central bureau—be enabled to maintain their integrity, during the early stages of their growth, in a movement which requires the combined good-offices of expert artists and public-spirited citizens.

**THE CIVIC FUNCTIONS OF THE
THEATRE**

ENDOWMENT AND THE THEATRE

So many Englishmen give wealth to build
The great museums with which our towns are
filled,
Our millionaires compete with so much rage
That all things get endowed, except the stage.

Men will not spend, it seems, on that one art
Which is life's inmost soul and passionate heart;
They count the theatre a place for fun,
Where men can laugh at nights when work is done.

If it were only that, 'twould be worth while
To subsidize a thing which makes men smile;
But it is more: it is that splendid thing,
A place where man's soul shakes triumphant wing;

A place of art made living, where men may see
What human life is and has seemed to be
To the world's greatest brains; it is the place
Where Shakespeare held the glass to Nature's
face;

The place the wise Greeks built by public toll
To keep austere and pure the city's soul;
And now we make it here.

O you who hark,
Fan to a flame through England this first spark,
Till in this land there's none so poor of purse
But he may see high deeds and hear high verse,
And feel his folly lashed, and think him great
In this world's tragedy of Life and Fate.

JOHN MASEFIELD

(Read as a prologue at the opening of the Liverpool Repertory Theatre.)

THE CIVIC FUNCTIONS OF THE THEATRE *

AT his inauguration as President of Harvard University, President Lowell delivered an address from which I shall take the liberty of quoting certain passages as texts for my own theme. I shall do this because, whatever its actual status in society, the theatre is potentially a mighty factor in that scheme of national education toward which the President of Harvard University holds, to quote his own words, "a trust second in importance to no other for the education of American youth, and therefore for the intellectual and moral welfare of our country." For that reason, whatever fundamental policy President Lowell declares for the

* In this chapter I take occasion to discuss, in relation to their civic functions, several institutions: universities, municipal theatres, state theatres. Such theatres are not to be considered as wholly embodying the civic theatre idea, set forth in the previous chapter and the chapter on Constructive Leisure. In the present chapter I do not emphasize participation by the people in the theatre's art—a principle vital to the civic theatre idea in its full scope.

education of American youth bears also fundamentally upon the function of the theatre. His address began as follows:—

“Among his other wise sayings, Aristotle remarked that man is by nature a social animal, and it is in order to develop his powers as a social being that American colleges exist.”

With those words President Lowell defines in general the civic function of American colleges: “to develop man’s powers as a social being.” Those words imply that colleges which fail to make that ideal practical in their activities are by that fact indicted as colleges. They fail to perform their legitimate function in society.

No better words could be found to define in general the civic function of the theatre. If we accept that civilized standard, it is presumably in order “to develop man’s powers as a social being” that American theatres exist. Equally it is implied that American theatres which fail to make that ideal practical in their activities are by that fact indicted as theatres. They fail to perform their legitimate function in society.

In this comparison, however, what are the facts? A striking contrast indeed!

Those words of President Lowell voiced the central idea of a ceremony significant for its public dignity, intelligence and aspiration. They

were addressed to an assembly of leadership: eminent scholars, government ambassadors, university presidents, foreign delegates from ancient institutions. They were spoken in the presence of many thousands of cultivated Americans. They were read the next morning by tens of thousands of American citizens. By all, unanimously, the mighty meaning of that central idea—the idea of social responsibility in a public institution—was understood, accepted and applauded. That idea itself was uttered by a leader in power; by a president who is himself one of the prime controllers of the destinies of American colleges. He spoke as the chief executive of the institution whose function he defined. He not only voiced an ideal; he wields the power to make it practical.

But what of the theatre in America? What solemn gathering of theatrical executives has yet convened to declare a policy of civic leadership? What foreign delegates have travelled thousands of miles to assist in inaugurating a chief magistrate of the American theatre? What civil ambassadors have accepted honors for their governments and themselves at the hands of theatrical powers?

“I pray,” said the President of Harvard, in accepting his trust, “I pray that I may be granted the wisdom, the strength and the patience which

are needed in no common measure, that Harvard may stand for the development of true manhood, and that her sons may go forth with a chivalrous resolve that the world shall be better for the years they have spent in these walls."

What controller of the theatre's destinies has ever uttered such a prayer?

The facts, then, are these: With one partial exception, which I shall discuss later, the civic function of American theatres is neither supported by theatrical policy, nor properly recognized by the public. Speaking in general, those who control the destinies of the American theatre are not fitted by their training to be civic leaders, while those who are civic leaders are in no true sense devoted to the destinies of the American theatre. Under existing conditions, the civic ideal is divorced from incentive, and incentive is devoid of power.

Nevertheless, the civic ideal exists. Within the theatre hundreds of artists work and long for it; a handful of managers hope and struggle for it. Outside the theatre, thousands of Americans are awakening to the dignity, righteousness, common sense of that ideal; clubs and societies discuss it; groups of intelligent citizens (chiefly women) are active for it; critics occasionally illuminate it.

Yes, the civic ideal of the theatre is latent. What, then, is lacking to make it actual? Chiefly these two things are lacking:

The means to make it actual;

The proper understanding of that means.

What *is* the means to make it actual?—Endowment.

What is the proper understanding of that means?—Public recognition of the relation of endowment to public welfare.

The latter is needed first; greatly needed.

Endowment and public welfare; how are they related?

Endowment is a term often vaguely used and vaguely understood. The dictionary defines it as "permanent provision for support:"—*permanent* provision, not temporary. There is private endowment, and public endowment. In either case, endowment is the expression of an intellectual provision. It is the sign of man reasoning, not man drifting. It recognizes cause and effect; it supplies the means to an end. Whenever men become sufficiently reasonable to recognize certain objects as for their common good, they take steps to defend those objects from the fury and blindness of unreason. To do so, they remove them from the greed and anarchy of natural competition into the coöperative harmony of human in-

stitutions. To strengthen those institutions, they build around them a permanent wall of defense: That wall is endowment.

Thus, in some form, endowment is the very basis of civilization. The most ancient of endowed institutions is human government; the noblest use of endowment is to support democracy itself. All that I shall have to suggest regarding theatrical endowment is implied in the conception of democracy.

Most of those who may ridicule the notion of theatrical endowment as aristocratic, or unvirile, are loyal supporters of the American government.

Yet as the basis of civil government, endowment—under the name of taxes—has long been in principle a platitude. As the basis of many other institutions—of churches, hospitals, universities, public schools, libraries—it is also a commonplace. To every word lately spoken by President Lowell to the nation's educators, endowment is the unspoken premise; without it, his words would be meaningless—the progress of education impossible.

What, then, of the theatre in America? Is not the theatre worthy to be classed among institutions of education? If so, why then is not endowment for the theatre as much an accepted

axiom as endowment for the public schools and the universities?*

Though such questions may be put, and such analogies cited, there are still thousands of hard-skulled citizens who shrug their shoulders and smile. To them the idea of theatrical endowment is a womanish fad, unworthy the attention of strong brains. These same citizens will roundly condemn the senator who privately speculates in the pockets of Uncle Sam, or the spoilsman who invades the public school system for personal profit; yet they will rest serenely satisfied to see the powers of the theatre privately speculate from age to age in the money and minds and morals of themselves and their families and millions of their fellow citizens.

Or perhaps they will not rest satisfied with this condition, but will denounce it without properly understanding its causes. In such case, as frequently happens, they will rise in unreasoning wrath and exchange reproaches with the powers of the theatre in a public dialogue of this sort:—

* This question is being agitated publicly in Brooklyn, N. Y., by Mr. Alfred H. Brown, in agreement with whose policies, Prof. Franklin W. Hooper, Director of the Brooklyn Institute of Arts and Sciences, has made an excellent precedent for other American educators, by approving an endowed theatre in connection with the work of the Institute. The project promises to achieve early success. It deserves it.

OUTRAGED CITIZEN

Mr. American Manager, you are the director of a great public art called the drama, are you not?

EXPERIENCED MANAGER

No, Sir; I am a broker and speculator in a private business called the theatrical business.

CITIZEN

What! Do you mean to say that your profession isn't an art?

MANAGER

My profession is to make money—a mighty difficult art.

CITIZEN

But doesn't that involve the art of the drama?

MANAGER

I deal in the drama, if that's what you mean.

CITIZEN

Of course that's what I mean. Now, sir, I call you to account. Look at those recent productions of yours. They are an outrage upon a civilized community: Such unseemly acting! such unworthy plays!—

MANAGER

Hold on! I thought you were calling *me* to account.

CITIZEN

So I am.

MANAGER

No, you're not. Acting and plays are not my department. I run the front of the house. Kindly step round to the stage door.

CITIZEN

What for, Sir?

MANAGER

To interview my employees—the *actors and play-wrights*.

CITIZEN

Oh, so *they* are the ones in *power*!

MANAGER

I never said so. I am the *head of the business*

CITIZEN

Then why do you refer *me* to the *actors and play-wrights*?

MANAGER

You said *something* *about* *me*. *I* *referred* *you* *to* *their* *department*

CITIZEN

Oh, I see: You mean that the actors and playwrights are responsible for those productions of yours.

MANAGER

Responsible to me, certainly. We have our contracts, mutually satisfactory.

CITIZEN

But I mean, Sir: Are they the ones who are responsible for the bad art, the bad taste, in those performances?

MANAGER

My dear man, don't worry about that. I wouldn't hire them if they didn't give me the goods that *you* want.

CITIZEN

That *I* want? I!

MANAGER

Certainly; that is, if you are the public.

CITIZEN

I am, Sir.

MANAGER

Well, then, I am simply your middleman. I buy productions from the playwright, the actor and sceneman, to sell them to you.

CITIZEN

What do you mean then, Mr. Manager, by offering me such tawdry goods?

MANAGER

Tawdry! How can you say that? They certainly wear well, and the sale is enormous. Those productions you refer to have run for three seasons, to crowded houses.

CITIZEN

But they are disgraceful productions! They are corruptive of good taste, good morals, good art, in this community!

MANAGER

Do you think so?

CITIZEN

I not only think so, but I say so loudly. Moreover I mean to fix the responsibility for this disgrace. You tell me that your actors and playwrights do not wield the power, but that you do. Where power lies, there responsibility should lie. I therefore denounce you as the party responsible.

MANAGER

Responsible to whom?

CITIZEN

To me, Sir; to me.

MANAGER

My dear Sir, kindly tell me again: Who are you?

CITIZEN

I am the public.

MANAGER

Excuse me; I think, Sir, you are mistaken. If you were the public, you would be attending my successful productions. I always recognize the Public by his attendance.

CITIZEN

Well, well, I am a leading citizen of the public, an educated citizen. And I demand to know why you do not conduct your institution, the theatre, on the principles of other great public institutions—such as the church and the universities, Sir—so as to educate and uplift the taste of the public.

MANAGER

Do you really care to know?

CITIZEN

I demand to know!

MANAGER

Then pardon me that my answer must reveal a defect in your education. I do not conduct the theatre on the principles of great public institutions, because—my dear Sir—it *isn't* a great public institution: it's a great private business. Now, Sir, when you leading "educated" citizens really care enough about the theatre to organize its support, as you have already organized the support of churches and universities, then you can justly hold the theatre to the standards of such institutions. Until then, all your wordy anger against me only serves to hide the really responsible man.

CITIZEN

Point him out, Sir. Who is he?

MANAGER

You, my dear Sir, yourself; the "educated" leading citizen.

Such a dialogue may throw some light on the ineffectual controversies which rage, season after season, in the press, regarding the proper relation of the theatre to the community. In these controversies, much righteous indignation is wasted, while the one essential solution, endowment, is seldom even alluded to.

Now my subject is the Civic Functions of the Theatre, but before I go further, it is well for clearness to state whether I refer to the theatre as it is, or as it ought to be: to the theatre as a private business, or as a properly qualified public institution. In view of all I have been saying, it is obvious that I refer to the theatre as it ought to be: a properly qualified public institution.

To discuss the civic functions of a private business seems to me a futile occupation. To do so would only be to echo those inept controversies which "darken counsel without knowledge." However, to present sound reasons why the theatre—in order to perform its civic functions—ought not to be a private business, is *not* a futile occupation.

Before I proceed, therefore, to discuss the theatre as a true civic institution, I venture to present two indictments against the theatre as a private business. One of these indictments springs from within the theatre, the other from without. Both of these indictments I will state in the words of President Lowell, which are my text.

The first is this:

"President Pritchett has declared," says President Lowell in his inaugural speech, "that 'it is a serious indictment of the standards of any organization when the conditions within it are such that success in the things for which the organiza-

tion stands no longer appeals effectively to the imaginations of those in it.' We may add that even in these days, indictment is sometimes followed by sentence and execution."

In these words of one college president quoted by another, I submit this indictment: "that success in the things for which the organization of *the theatre* stands no longer appeals effectively to the imaginations of those in it."

Those in the organization of the theatre include two classes of men: business men and artists. The business men comprise business managers, booking agents, advance agents, theatre owners and lessees. The artists comprise actors, dramatists, musicians, scenic artists, stage directors, mechanical inventors.

Now what *are* the things for which the theatre stands?

If the theatre stands for art, then success in the things of art no longer appeals effectively to the imaginations of the theatre's business men.

If the theatre stands for business, then success in the things of business no longer appeals effectively to the imaginations of the theatre's artists.

In either case, there is an inherent disruption of interests and ideals within the organization itself, constantly tending to ineffectual compromise. This disruption may be felt between

separate individuals, or between the two antagonistic classes involved, or it may be felt within a single individual. Thus it not infrequently happens, in the case of an actor, or dramatist, who is also a business manager, or theatre lessee, that this antagonism of interests takes place within his own will; hampering his efficiency both as artist and business man. Inevitably the result of this antagonism between the imaginative appeals of art and of business is a struggle between them for supremacy. That struggle has only one logical outcome. Business in the theatre is supreme. Yet, since the very nature of theatrical business involves dramatic art in some form and condition, the artist of the theatre is not wholly dismissed but is retained as a subordinate, whose standards in art must be adjusted to the standards of the box-office, which in turn are adjusted to the artistic standards of the largest numbers of the public.

Success in the theatre, therefore, has come to mean almost exclusively success for the imaginative aims of business men. But that success as often appears pitiful failure to the imaginations of artists. Thus it has come to be a pathetic commonplace that the theatre's artists are dissatisfied with theatrical success, and the theatre's business men are satisfied with artistic failure.

Now the artists of the theatre create the material which is handled by the business men to their profit: They create—in plays, acting, scenery, music—the theatrical “goods” in which the managers deal as merchants. The artists, then, are the creative workers of the theatre; the managers are the middlemen.

Thus, within the theatre, the theatre is indicted by the workers who make it what it is. Not as a critic from without, but as a worker within the theatre, I venture the assertion that, among the thousands of actors, dramatists, musicians, scenic artists, who contribute their labor to the American theatre, there do not exist a score who would not welcome as artists an endowed civic basis for their art. Among the managers, naturally enough, there are fewer who would welcome a change by which they would have nothing personally to gain. Those who do strive for a civic ideal do so more as artists than as managers. The more honor to them! But if the audiences of the theatre might experience in imagination the deluded hopes, the thwarted aspirations, the corrupted ideals in art, the unhappy endeavor, the embittered defeat, the dissatisfied success, as artists, of the many dumb thousands of the theatre’s workers—if they might realize these things as all who know them as fel-

low-workers realize, they would experience a new sense of the colossal waste entailed, and a new revelation of the need of the Civic Theatre.

Why, then, are they dumb, those workers? If their need is so great, why do we not hear their protests in the press, as we hear the protests of the dissatisfied in other fields of labor? There are many reasons for this silence, among which are these:

The workers of the theatre have no solidarity; though they number tens of thousands, they are as many separate individualists, with no common bond or vehicle of expression. The nature of the theatre as a business creates this condition, by individual competition. Moreover, the nature of their profession as an art under the conditions of a business tends to cut them off from all association and interest in civic ideals. The result is that very few of them have ever beheld the vision of coöperation, which is the foundation of all free, happy and enlightened art. Few of them, then, have dreamed of a radical solution of their problems.

But an even heavier weight of silence is laid upon them by the fact that the public, to whom they might otherwise confide their predicament, is not interested in—because it is not familiar with—the problems of their art. The public is

interested in that art as a mystery, as a bewildering enchantment of their minds and senses; but not as a laborious profession, painful with struggle and defeat and patient toil.

Still less is the public ready to sympathize with the intangible nature of the artist's rebellion. The underpaid bakers of bread, the overworked diggers of coal, can form their unions and give voice to their oppressions. And the public can understand and condole their problems.

But the workers of the theatre are not starving, or oppressed, by their employers. The managers are, for the most part, just and frequently generous as business men. There has probably never been a time when actors and dramatists and musicians have received such high pay for their work. No, the workers of the theatre are not in need of higher wages in their profession; they are in need, extreme need, of higher ideals in their profession. Indeed, the high wages offered by the theatrical business have lured great numbers into the theatre who are unqualified, in art or ideals, to be its true workers. It is not the managers' oppression of artists, but the theatre's oppression of art,*

* It is grotesque, for instance, that the theatre, as instituted, should so condition its art that a masterly play like "The Shepherd," by Olive Tilford Dargan, "Yzdra," by Louis V. Ledoux, or "Abelard and Heloise," by Ridgely Torrence

which constitutes the chief problem of the theatrical worker who honors his work. How, then, shall he appeal to the general public to sympathize with that subtle form of oppression? When no *persons* are to blame, in what way shall conditions be assailed? Most artists of the theatre see no way. In America it has become impractical for the workers of the theatre alone to reform the conditions of their work. That reform must come from without: from the awakening of public opinion. But how shall public opinion be awakened—since this first indictment from within the theatre is so muffled and faint to reach the public ear? By means of a second indictment: an indictment from without.

“It will no doubt be argued,” says President Lowell, “that a university must reflect the state of the world about it; but a conclusive answer is that one object of a university is to counteract rather than copy the defects in the civilization of the day.”

If the theatre is to perform the civic function appropriate to its social influence, then it must

(poets of high standing whose published dramatic works have long since been interpreted by professional readers, university and social settlement actors), should remain unproduced for the American public. Despite these conditions, the nucleus of a splendid national literature of drama (the work of pioneers) exists for the repertory of the future theatre of the people.

be one object of the theatre, as of the university, "to counteract rather than copy the defects in the civilization of the day." But to the theatre as a private business this policy is impractical. It is impractical because the necessary policy of the theatre for success as a business is a policy reverse. That policy is *to copy rather than counteract* the civilization of the day—defects and all. Its object is simply to reflect the state of the world about it. Its function is not the civic function which seeks to raise the standards of the common weal.

At this point, let me make perfectly clear that I am referring to the function of the theatre, not of the drama. These, of course, are quite distinct. The one is an institution, the other an art. The function of the theatre is essentially a civic and moral function. The function of the drama is essentially an æsthetic and unmoral function. It is rightly the function of the drama as an art to reflect the state of the world about it: by holding its magic "mirror up to nature." But it is not rightly the function of the theatre, as the responsible guardian of that art, to reflect, in its public policy, the mercenary ends, the lack of leadership, the low average of taste, the ignorance of true art, that exist in a commercialized audience, to which it seeks to cater. The drama's

mirror reflects unethically, but the theatre should guide the drama's reflection by a definite ethical policy calculated steadily to improve the impressionable souls of men who gaze in the mirror.

Maeterlinck's "Monna Vanna," for example, Mr. Walter's "The Easiest Way," Moody's "The Great Divide" reflect variously the passions of the world about us; so also does "The Soul Kiss." But the director of a civic theatre would probably reject "The Soul Kiss," while he would accept the others plays, for the reasons which I have given.

Thus the ideal theatre, guiding its inspired art for civic ends, resembles the harmonious mind of a man whose splendid passions and imaginations are controlled and directed by his enlightened reason to the service of his race.

I bring, therefore, this second indictment against the existing theatre: that its policy, as an organization, is to copy rather than counteract the defects in American civilization.

Is not this an indictment to awaken public opinion?

Here is an organization involving hundreds of millions of our people's dollars, scores of millions of our people's souls, the education of their youth, the alleviation of their toil, the monopoly of their scant leisure hours—and behold, the

people support this colossal organization on a basis which *compels* it to *copy*, rather than *counteract*, the defects in their civilization.

Millions upon millions, in private endowment and public taxes, are poured into educational institutions to counteract our national defects; while simultaneously millions upon millions, in individual subscriptions, are poured into the theatres to copy them. Ten thousands of universities, colleges, schools are busy awakening in our American youth civic ideals; while simultaneously the titanic caricature of a university is busy putting them to sleep. Strangest of all, the prophets and leaders and supporters of true education ignore the very existence of its caricature.

I have presented to you now two indictments of the present organization of the theatre, based on standards of criticism voiced by President Pritchett and President Lowell. I may add, in the words again of President Lowell: "Even in these days, indictment is sometimes followed by sentence and execution."

Sometimes: but will it be so in this case?

Let us, for our present purposes, be optimistic. Let us suppose that at last intelligent public opinion has been roused to the point of *desiring* to pass sentence of execution. Let us suppose that,

stirred by indictments like the foregoing, wealthy citizens are at last favorably inclined to support the theatre by private endowments, and the public at large are favorably inclined to support it by public endowments, or taxes.

How, then, shall the wealthy citizen be assured that his private endowment will be used responsibly to promote the objects for which he bestows it, and to reflect honor and dignity upon himself? How shall the public be assured that taxes, levied for an enlightened civic theatre, will be properly used for that purpose, and not misused by political graft or ignorance?

In brief, given endowment—private or public—how shall it be safeguarded?

First, I will suggest a solution for private endowment; and then—for public endowment. But, before either, an explanation.

In these remarks the word “university” has occurred frequently. It will occur again. In the same breath as the word “theatre” it may sound strangely. It may also give a wrong impression. It may give the impression that I am trying to prove that the educational methods of the university and the educational methods of the theatre are appropriately the same. Now, I am not trying to prove any such thing. Quite the contrary. I shall try to indicate that the educational

methods of each are distinct. The one, by means of a curriculum, appeals to the intellects of men, individually or in small groups. The other, by means of an art, appeals to the imaginations of men, *en masse*. The methods of the one, therefore, are intellectual and pedagogic; the methods of the other are emotional and imaginative. When I shall suggest, then, a more intimate relationship between universities and theatres, I do not mean to suggest that professors should emulate the emotionalism of actors, and students the *naïveté* of audiences, or that actors and dramatists should adopt the pedagogical methods of professors, or audiences the bookishness of students. Far from it. I shall speak of the university and the theatre simply as institutions: public institutions.

The educational *methods* of university and of theatre are, then, widely divergent; their educational *policy*, however, is one and the same. The appropriate policy of both is to "develop man's powers as a social being," and therefore "to counteract, rather than copy, the defects in the civilization of the day."

With this explanation I will return to our problem: the safeguarding of private and public endowment for the theatre.

For each I submit a solution which, so far as

I am aware, has not been suggested before. It is this:

The universities, I believe, present a solution for both problems: for private endowment, *as trustees*; for public endowment, as *institutional precedents* by which to establish the theatre on a practical civic basis.

First, then, for private endowment: The universities are qualified to become the trustees of theatres privately endowed by reason of a special fitness and a special responsibility—two important virtues in trustees. Their special fitness is their civic repute; their special responsibility is their power as endowed institutions. First, then, they are eminently *fitted* to stand as sponsors for the theatre's civic functions; secondly, they eminently *ought* to stand as sponsors.

After Græco-Roman days, the earliest patronage of the theatre's art originated in the courts of Europe. Princes and potentates endowed the theatre, and transformed it from a squalid bohemian amusement into a civic institution. This historic fact was not accidental. It took place because the courts of Europe were themselves *endowed centres of education*, where public repute was combined with freedom for leadership.

Now in our country we have no royal courts; but we have institutions which, in four essential

respects, correspond to them. The American universities correspond to them in respect to endowment, education, public repute and freedom for leadership.*

This analogy is not a familiar one; but it is a true one. The universities themselves do not yet realize it; the public is hardly conscious of it. Yet unconsciously, next to their government at Washington, the American people hold their universities highest in their practical reverence. Next to their own government, also, they support them—through private and public channels—by enormous sums of endowment.

Now this prestige and power originate in the people. The people honor and gladly support the universities because they need them as leaders

*The dangers that lurk in some university foundations, tending toward an undemocratic bias and lack of freedom to deal with radical issues, are by no means common to all. Where they exist, it remains, nevertheless, a vindication of endowment that public opinion may, and does, consistently criticise these evils, and exerts a perennial pressure upon the university authorities to fulfil the democratic functions implied in their freedom from commercial competition, to stand as true public servants in educating our citizens. Unprovided with endowment, no such public criticism could consistently be brought to bear upon them. Therein lies such validity as exists in the criticisms recently brought to bear by Dr. J. E. Spingarn, and Mr. Owen Johnson.

Undoubtedly the foundation most valid in economics at present is that of the state universities, supported by the whole people in taxes. Yet public patronage and opinion can accomplish approximate results upon the policies of universities privately founded and endowed.

toward public enlightenment. Therefore the universities have a civic responsibility which they cannot rightly evade, based in a new feudalism of democracy. They are the people's barons, not of war and tyranny, but of civic peace and liberation; and, in return for the people's support, in labor and honor and young souls, they owe to the people protection and leadership in the liberal arts of peace.

Among those liberal arts the drama can no longer remain unrecognized, cast out from civic institutions. It is a duty of leadership on the part of the universities themselves to help to liberate dramatic art, and lift it to a place of independence like their own, where the theatre—its institution—can also join the forces of leadership.

I am well aware that the bigotry of the Puritan still walks in cap and gown. The Scholastic Profession, peering down from a serene loop-hole in the walls of endowment, not infrequently accosts a strolling Beggar below in the ditch after this fashion:

"My poor devil in motley, what a pity you have fallen into the mud! I can't possibly help you out and invite you in, for you are quite too contaminated with the mire. Your clothes are shocking, and your language is worse. What a pity, for you come of good stock after all! Your

great great grandfather Sophocles was an eminent gentleman. Indeed, I draw my salary from his works. Your grandfather Shakespeare, too, was an honorable man; he has supported my colleagues for centuries. Then your great uncle Garrick—his portrait hangs in my sanctum; and your cousin, Sir Henry Irving—his honored bones are in Westminster. They, too, were honorable—‘all honorable men.’ Alas! and there are *you* now, up to your middle in mud and profanity!—What’s that?—No, no, I can’t possibly lend you a clean shirt. It wouldn’t be respectable. But, I say, if you’ll make those amusing grimaces some more, and turn a handspring out there in the ditch, I’ll toss you a nickel.—What’s that? Don’t swear at me, please. What English! What a pity! What a pity!”

To some persons “What a pity!” is the end of their wisdom; to others it is the beginning of wisdom. Fortunately the petrified and the puritanical are a dying race in our universities, and in the nation. Therefore, it seems reasonable to believe that our university leaders and our civic leaders will only need to realize the essential pity of the theatre’s plight to feel their responsibility for seeking a remedy.

The remedy I have just suggested is endowment under trusteeship of the universities. This

would solve the greatest problem of private endowment—the securing of gifts and legacies from wealthy citizens.

No wealthy person desires to bestow money where there is no guarantee of its right use, and where his gift may possibly make him a laughing-stock. For this reason no person of wealth endows the theatre. Instead, he prefers to bestow his thousands or millions where he finds trustees of permanence, dignity and responsibility, and where his gift will reflect honor upon himself. For this reason he endows universities.

Therefore, if the universities themselves be willing to act as trustees for theatrical endowment, one basic means for emancipating the theatre is solved.

In their permanence, dignity and responsibility, the universities are fitted to act as trustees; in their independence they are able to act; in their enlightenment they should offer to act; in their civic function they are responsible to act.

The theatre's degraded function is a national evil; it is an educational evil; it becomes the duty of national educators to devise means to eradicate it.

The means I have suggested would appear to be efficient and practical. It is at least the proposal of a worker of the theatre who has given

this problem earnest thought. Many others, however, of greater experience, are doubtless better qualified to judge whether it is efficient and practical.

I therefore suggest—since expert opinion would seem better than casual discussion—that it would be an appropriate act on the part of our university presidents, and especially on the part of the General Educational Board, whose function it peculiarly touches, to hold a conference to consider this mighty educational evil, and to determine whether the solution here proposed, or some other, is a practical solution.

Before leaving this subject of private endowment, it is essential to speak of the most important and interesting step in that direction yet made in America: the foundation of the New Theatre in New York.* Through the initiative of wealthy citizens, the American metropolis now possesses a theatre patterned upon European models, equipped with carefully selected actors, under expert directors, to exemplify the enlightened traditions of Europe in repertory productions. Whatever its success as an enterprise—and success seems fortunately assured to it—the influence of the New Theatre can hardly fail to

* For some reflections upon the ceasing of this theatre, two years after the words above were written, see Chapter IX.

be timely, stimulating and beneficial to the progress of dramatic art in our country. Beneficial, however, as its foundation undoubtedly is, the basis of that foundation does not attempt permanently to solve the national issues at stake.

In the first place the New Theatre has not yet received endowment in the real meaning of that term: "*permanent* provision for support." Its prospectus states that, though by its constitution it may pay no dividends, yet it is not subsidized. It is not, therefore, endowed outright and permanently as a university is endowed. This omission, however, may, of course, be supplied by providing more money for the purpose of thoroughly endowing it.

But in a second more vital respect, the nature of its foundation lacks the complete guarantee of permanence as a civic institution. It is in this respect:

The patronage of private citizens is a different kind of patronage from the patronage of civic institutions to which I have referred. The responsibility of trustees who themselves supply the funds for their own institution is a responsibility less secure and permanent than that of trustees who hold in trust funds supplied, in the public's interest, by others than themselves. The former is a personal, private responsibility; the

latter—an impersonal, judicial one. The citizen founders of the New Theatre may personally pledge themselves to a policy in accordance with civic ideals; but they do not need to. Or once having pledged themselves, they may cease to do so. For civic success, or failure, they are not responsible to others, empowering them to perform a civic function.

But the university trustees of a civic theatre would be pledged in advance to a policy in accordance with civic ideals: they could not depart or recede from it. Moreover, they would have no personal temptation, in money invested, to do so. For civic success or failure they *would* be responsible to others, since they would have been empowered by others to perform a civic function. Failing to perform it, they would be subject to public "sentence and execution."

For this vital reason, therefore, I have not cited the New Theatre as the radical solution of our problem; and for this reason I have sought to define a basis of organization more permanent and responsible than any so far adopted.

What, then, of the second method of emancipating the theatre's status: public endowment? How shall public endowment be safeguarded, so as to preserve untrammelled the theatre's civic function?

For this I suggest a means by which the universities again can serve the theatre's cause, in this case not as trustees, but as precedents in organization: municipal precedents, and state precedents.

First, as to the public endowment of theatres by municipalities:

An intelligent critic of a volume of my addresses on the drama and democracy writes lately in "The Independent":

"We should like to see the municipal experiment tried. Would the actors, like policemen, have political pulls, and would 'Big Tim Sullivan,' or 'Battery Dan Finn' be chosen by Tammany as the first director?"

Well queried, Mr. Critic! "Tim" and "Dan" are a Scylla and Charybdis to be carefully charted. How shall the city theatre steer clear of them?

In the same way, I would suggest, that New York has avoided them in organizing the City College.

The College of the City of New York, as a civic foundation, is an admirable precedent for the organization of municipal theatres. Sixty-two years ago, the New York board of education had the wisdom and initiative to set before the people the public necessity for such an institution. The people immediately responded. By popular

vote, that untried experiment in education was perpetually endowed by city funds to demonstrate a civic ideal: the higher development, in the youth of New York, of mentality and manhood.

Has it demonstrated that ideal? Yes. In doing so, has it been trammelled and corrupted by the machinations of Tammany? No. Has its president, John Finley, ever been noted for his resemblance to those illustrious potentates "Big Tim" and "Battery Dan"? We doubt it. During more than half a century as a civic institution, in a city notoriously corrupt, has it increased the citizens' reverence for the ideals for which it was founded? Assuredly. Beginning as an untried experiment, it has vindicated the commonsense of the city in endowing it.

To-day a New York municipal theatre is another such untried experiment. Is not the City College a suggestive precedent?

But again my friendly critic questions the "municipal experiment" for theatres:—

"If the reformers captured the enterprise," he says, "would they shipwreck it by trying to 'educate' the public instead of amusing it?"

True to the ancient vocabulary of commercialism, he refers to the civic institution as an "enterprise," and writes the awful word "educate" with quotation marks.

Shades of Sophocles and Barnum! what a nightmare is this airy visitant Education to the slumbering wits in the playhouse! Lo, how they cry aloud in their dreams: "Hear us, O Prophet-Reformer! if 'education' is to be our awakening, leave us, O leave us to dream in our three-dollar seats with 'The Soul Kiss!' Lead us not into 'Hamlet' and damnation!"

How shall the embarrassed Nightmare reply? Even so:—O slumberer amid Soul-Kisses, abhorrer of Hamlets, why do you bann me with your own alternatives? They are not mine. "Educate instead of amuse?" *I* have never said so. "Educate by amusing," those are my words. "The Merry Wives of Windsor," "Cyrano," "Tartuffe," "Candida," "Peter Pan"—why do you always name them "Hamlet" and cry aloud? Are you, then, so aghast at The Importance of being Earnest that you do not know—What Every Woman Knows—the education of the funny bone?

Education, her name is legion: Tragedy is one of her names; Comedy another.

Let me further reply by quoting from that "reformer" who has "captured the enterprize" of the City College, President Finley:—

"This," he says, "the culture of men—is distinctly the object of our college; it is first of all to give young men, through guidance and disci-

pline, access to the riches of the race's experience, not for the mere earning of a livelihood, but for the ennobling of life, and then to beget and strengthen in them the will to bring that enriched life to the bettering of the life of the community, the state."

Are there, then, no riches of the race's experience, no bettering of the state, to be cultivated by the happy children of the playhouse?

The question needs only to be put.

It would appear, then, that the civic functions of the theatre might be practically safeguarded by instituting municipal theatres, organized on the basis of the College of the City of New York.

In a similar way, those functions could be safeguarded by instituting state theatres, organized on the basis of the state universities.

For this an excellent precedent is the University of Wisconsin. Its history also proves the practical wisdom of plain American people in voting to safeguard their civic ideals by public endowment.

In 1848, the land grants of the United States for the support of Wisconsin University were made a perpetual fund for its support. The university is now supported partly by the income of those federal grants, partly by taxation of the people of the state, and partly by private gifts. "The

government of the institution," says its official catalogue, "rests upon the inherent obligations of members to the university and to the state. The university is maintained at the public expense for the public good."

How practically the public expense has resulted in the public good I cannot here describe. The public enlightenment which emanates from it as a centre has made the University of Wisconsin the richest asset of the state in leadership. In a single department, Agriculture, it has revolutionized the methods and resources of a vast community to the enormous increase of its power, wealth and happiness.

So of other state universities, which have sprung up all over the land out of the common sense of the common people: young titans of the states, who have only just begun to use their civic sinews, still unconscious of their limitless strength as leaders.

The common sense of the common people, I have said. Yes, but by the nature of our democracy, that common sense can respond only to leadership. Sixty-two years ago, there was no City College in New York. Sixty-one years ago, there was no university of Wisconsin. Sixty-five years ago, wise leaders of education, wise civic leaders, were ardently working to bring to birth

those institutions, which now are commonplaces, but which then seemed to many impractical visions.

The burning will—the clear ideal—the patience to organize—these are the unconquerable trinity which can create a new world out of chaos to-day, to-morrow, at any time.

Surely to-day there are organizers as wise and as ardent as sixty-five years ago—in education and in civics. Let them, too, have the burning will, the clear ideal, the patience to organize—*the theatre*, and our children shall view as commonplaces a galaxy of institutions, to which our young titans, the universities, are themselves as pygmies. For we must remember that under Anglo-Saxon traditions *never* has the theatre been organized as a civic institution, publicly endowed. Once this has been accomplished throughout our nation, then for the first time the passionate resources of the dramatist will be pitted in noble competition against the paler resources of the scholar, for the crown of civic leadership. Then for the first time the nation shall witness the most splendid contest of educators, when Sophocles and Shakespeare shall vie with Socrates and Erasmus in service to the state.

If, then, the University of Wisconsin be a worthy precedent, it would appear that state

theatres could be so organized as safely to perform their civic functions.

What a practical vision this holds forth to the theatre and America! To realize it, the first need is civic organization, But civic organization already exists in many forms. Let it make right use of its power!

Nearly every American city possesses its City Club, organized for community betterment. One general organization—the American Civic Association—prints, in its pamphlet, this paragraph:—

“There are tens of thousands of right-minded men and women in our country, all of whom are anxious to do something precisely in the way of helping along a more beautiful America, but they hesitate in their activities because the task, from the viewpoint of individual effort, appears so difficult. If these cases of lost energy, of unexpended energy, could be made a part of the American Civic Association, participants in its diversified work for civic betterment, the influence of that association would be multiplied tenfold within the next year.”

Among the objects of a more beautiful America, let the American Civic Association* adopt the

* Since the delivery of this address, in 1909, the organization of the Drama League of America has created a more specialized body through which these ideas might appropriately be disseminated.

dynamic object of state theatres rightly organized for the people. Let it put that object before the people as an object for the preservation and cultivation of beauty in human resources. Let it spread that gospel, through the press and through public gatherings, as it has so splendidly voiced it in the case of natural resources—for the preservation of Niagara, for the planting of forests, for the making of public parks, for the opening of gardens and playgrounds for the people. The theatre wields a power mightier than Niagara, multitudinous as our trees, more alleviating than our gardens. Let that power be wielded by civic bodies, not by individuals. Our theatres are already the playgrounds of our people. Let them be dedicated perpetually to their health and growth by public endowment.

Yes, and these things can be if we will them. As an incentive to will them, we need only consider the rich promise of our country, a practical promise more splendid than has ever dowered any continent or age.

These things lie before us, awaiting our own will and organization:—

From ocean to ocean, a mighty chain of theatres, state and municipal. Forty or more state theatres—from the Theatre of California to the Theatre of Massachusetts—publicly endowed on

the precedent of Wisconsin University. A thousand municipal theatres—from the Theatre of San Francisco to the Theatre of Boston—publicly endowed, on the precedent of the College of the City of New York. Leading and harmonizing these, one national theatre at Washington, endowed by the federal government. All these, organized by civic leaders, safeguarded to perform their highest functions, directed by experts in theatrical art, dedicated to cultivating—creatively in artists, critically in audiences—the liberal art of a drama of democracy.

Correlated with these, a chain of theatres, called University Theatres, privately endowed,* under trusteeship of American universities, not necessarily (though preferably) in direct local relation with the universities themselves. These also—the University Theatre of Chicago, The University Theatre of New York, of New Haven, of Cambridge, where you will—all dedicated to public service, and directed by artists of the theatre.

These theatres, then, both publicly and privately endowed—in friendly coöperation based on forms of organization and ideals held in common—

*Of course, in the case of state universities, endowment would presumably be public, or if private, subject to the same conditions of policy as public endowment.

would take upon themselves the national task of redeeming the people's leisure by dynamic art, thus gradually developing the full scope of the civic theatre idea, the liberalizing influences of which would reach far outward over the land, to rekindle the anæmic country districts by pageantry and plays, organization of instincts latently dramatic, local aspirations, legends, associations historic, contemporary, patriotic; reaching again far inward to the hearts of cities, to provide their congested passions with alleviating form, imagination, direction, joy in discipline, variety and splendor of expression.

Here, then, is a vista of the American theatre under safeguarded endowment: a vista far away, but none the less clear in outline. Endowment is the underpinning of its noble towers.

"Very good," the cynic replies: "you have shown us a pretty vision conjured from underpinnings! But endowment, even if attainable, is not mortar nor marble for art. What constitute the true underpinnings of the theatre? Dramatists, actors, audiences! But all these at present are lacking to supply such Olympian foundations."

Approximately, that is true. For at present, the dramatists and actors of the theatre are largely the product of their audience, and their audience is largely the product of an age-long

policy of commercial catering. But the audience of the theatre of to-morrow will not be that special audience of the caterer; it will be the American people. Out of that audience the artists of the theatre will spring in response to the needs of the theatre, for its needs will be their own.

And the American people is a mighty underpinning. Before to-day, its leaders have created visionary institutions, which the people have nobly supported. They began by astounding the cynics of Europe by founding the United States. They continued to astound more cynics by founding a national chain of universities.

They will not cease to astound the cynical.

**AMERICAN PAGEANTS AND THEIR
PROMISE**

AMERICAN PAGEANTS AND THEIR PROMISE *

ON the fourth of August, 1909, the seaport city of Gloucester, Mass., held an outdoor fête unique in the annals of New England. At night, overlooking the harbor from a natural amphitheatre seating twenty-five thousand people, there was performed a pageant-masque, in which the descendants of the Pilgrims of Gloucester enacted the fourteenth century Pilgrims of Canterbury. For the first time in more than five hundred years, Chaucer himself rode in pilgrimage—surrounded by the motley characters of his imagination—not in the vellum of William Morris, nor between the covers of a text-book, but on solid ground, under the stars. Moored within a few hundred yards, twentieth-century war-ships blended their search-lights with the

* This chapter is reprinted here from the July number of *Scribner's Magazine*, 1909. Its references to the Gloucester Pageant were there couched in the future tense. In this book I have altered the tense to the past. Excerpts from the official announcement and programme are given in Appendix III of this volume.

many-colored fires of the pageant. From across the bay—when the pealing of chimes gave cue from imaginary spires in the masque—the bells of Puritan steeples in the town, for the first time in their history, rang for mass—at the ancient shrine of Becket! In honor of the occasion, as chief guest, the President of the United States accepted the city's invitation to be present.

In view of so unusual a celebration by a city so distinctively American, it seems worth while to consider the local significance of this pageant-masque, and to correlate it with some of the larger meanings of pageantry and drama for our time and country.

The first settlement of Gloucester was in 1623, at Stage Fort. There, in the same year, was erected the house of Roger Conant, first governor of the Massachusetts Bay Colony—a quaint, gabled structure now no longer standing. In March, 1909, through the initiative of Mr. Eric Pape, the artist, and of the Gloucester committee, the city authorities unanimously decided to take steps to reproduce this ancient landmark on the original site, as a permanent historic museum.

To this end they authorized the Coburn Players, in conjunction with the city, to organize the production, at Stage Fort, of an out-door dramatic pageant, or masque, depicting scenes from

"The Canterbury Pilgrims," a play by the writer, all receipts, above expenses, going to the city for the purpose stated. Under direction of Mr. Pape, as pageant master, in coöperation with the Chaucerian players, about fifteen hundred citizens and summer residents took part in the pageant.

The pageant-masque itself was performed at the base of Stage Fort Rock, a colossal, boulder-like outcrop, rising some sixty feet in height and two hundred in width, like the rough *skene* of a primitive Greek theatre. This rock was anciently a ritual stone of the Indians.

The three episodes of the masque chosen from "The Canterbury Pilgrims" comprised portions of the published play which emphasize the elements of peasant comedy, poetic vision, and scenic ritual.

Heralded by men's voices singing, the oft-wedded Wife of Bath, accoutred in wide hat, gaudy wimple, scarlet hose and spurs, enters the scene astride of a milk-white ass, panoplied like a fairy creature, accompanied by the Pardoner, Summoner, and Manciple in chorus. Reining up with a "Whoa-oo!" she flings a tankard at the head of Bob the Miller, whose bagpipe is emitting wry music, to which the more revellous pilgrims join in round-dance, and song. Eglantine, the shy

Prioress, rescues her "little hound" from the midst of a door-ramming contest, through the intervention of Chaucer, who moves quietly among the world's pilgrims, "at heart a bird of every feather"—England's laureate poet, *incognito*. Bailey, the Host, summons all to "meat," and, seated at the Tabard board, the pilgrimage to Canterbury is proposed and acclaimed. The curtain of night falls. In the honeysuckle garden at Bob-up-and-down, the Squire woos his lady the Marchioness under the moon; the Prioress, in the reverie of her innocent love for Chaucer, beholds in vision the spirit of their love fulfilled in "some other star;" and the wily woman of Bath, in guise of the Knight, outwitting the Prioress, wins her bet with Goodman Geoffrey (Chaucer), whom she claims for betrothed husband. So onward to the cathedral doors at Canterbury, where vendors hawk, flower-girls dance, priests intone Gregorian chants, King Richard and John of Gaunt ride with retainers. Here the Man-of-law announces that "no woman may be married but five times—save to a miller," Bob the Miller wins the Wife of Bath, and Chaucer parts with the Prioress and his pilgrim friends, to peal of chimes and processional.

Thus a distinctive feature of the Gloucester Pageant is its close alliance with dramatic form.

Therein lies one of its chief significances. Within the last ten or fifteen years rural and local festivals have widely increased in America. During the outdoor season, at Stockbridge and Lenox, Mass., at Bar Harbor, Me., at Onteora in the Catskills, at East Hampton, Long Island, at Pasadena and Santa Barbara, Cal., and at very numerous other places, local pageants and fêtes have been informally contrived, with great effectiveness, but with no other motive than the pleasure and beauty of the passing occasion. They have been sporadic, uncorrelated, and unconstructive of any organized type of festival art.*

On the other hand, quickened largely by the inspiration of the Ben Greet Players and particularly of Miss Edith Wynne Matthison's out-door acting, a few years ago, in "Everyman" and the plays of Shakespeare, an impulse to produce out-door plays has grown with extraordinary vitality, especially among the universities.

The correlation of these two movements, how-

* Exceptional to this, as possessing dialogue and dramatic scheme, were the Pageant of the Renaissance at Chicago, in 1908, and—less ambitious, but well conceived—the Colonial Pageant at Springfield, Mass., March, 1909. The remarkable pageant at Boston, illustrating the history of education, was not allied with any dramatic scheme. The famous Mardi Gras festival at New Orleans, is, of course, a carnival type of fête, not a masque. Since 1909 the pageantry movement has spread astonishingly in America.

ever, and their reconciliation in a splendid community type of dramatic art have yet to be achieved. The opportunity is practical and inspiring, and possesses—so far as the writer's actual experience can testify—at least two American precedents to work upon, the one unique, the other annually recurrent. These are the Saint-Gaudens Masque at Cornish, N. H., in June, 1905, and the midsummer Redwood Play (better known as the "High Jinks") of the Bohemian Club, San Francisco—an established custom of thirty years' standing.

In 1905, to celebrate the twentieth anniversary of the founding of the Cornish colony by Augustus Saint-Gaudens, an out-door masque was performed by his neighbors in a pine grove at Aspet, his estate.

The masque, written by Mr. Louis Evan Shipman, the dramatist, with a prologue by myself, was produced under the direction of Mr. John Blair, the actor.* More than seventy persons took part, among whom were some forty artists and writers of craftsmanly repute, who had spent many weeks in careful preparation.

About twilight, on the longest day of the year, the sculptor, with his family and some hundreds

* The programme is given in Appendix V.

of guests, were seated in front of a green-gray curtain, suspended between two pines, on which hung great gilded masks, executed by Mr. Maxfield Parrish. Close by, secreted artfully behind evergreens, members of the Boston Symphony Orchestra awaited the *baton* signal of Mr. Arthur Whiting, conductor and composer of the music.

First, then, in the softened light, there emerged from between the curtains the tall, maidenly figure of Iris, in many-hued diaphanous veils, holding in one hand a staff of living fleur-de-lis.

"Fresh from the courts of dewy-colored eve,
Jove summons me before you."

With these words she began the prologue—a brief tribute in verse to Saint-Gaudens, as artist and neighbor—at the close of which commenced the first strains of the hidden wind-instruments, and the curtains parted. Visionary as some Keatsian glade, the natural stage disclosed at its farther end a sculptured altar, beneath a little temple of Ionic columns, from whose capitals suspended laurel-ropes and flowers stretched to a nearer column on either hand. Still nearer, on both sides, stood classic benches. Behind the temple, from a precipitate ravine among the pines, rose faintly the murmurous roar of a stream.

Enter, then, with staff, and crown and snaky

caduceus, Juno, Jupiter, and Mercury. The motive of the masque, composed in a spirit of chaffing comedy and local allusion, was to compass—with pictorial effectiveness and practical groupings—the presentation to Saint-Gaudens of a golden bowl of ancient Greek design—a token from the Cornish colony. To this end, Jupiter, declaring that he has an important communication to make, despatches Mercury to summon all greater and lesser divinities to hear it. Mercury departs, and the interval till his return passes in a brief scene of local banter between Jupiter and Juno and a Rural Native, who strolls by. Mercury returns and announces the various groups of deities. From the only contemporary record of this fête, written by Mr. Kenyon Cox in *The Nation* for July 1, 1905, I quote the following color schemes:

“First came sombre Pluto and his court, in black and gold and purple; then Neptune and Amphitrite, with their attendant Nereids in sea-green and blue; Venus and her bodyguard in varying shades of tender rose; Diana and her nymphs, in white and silver and pale blue; the Wood-gods, in green and dun and yellow; Apollo and the Muses, all in white and gold, grouping themselves about the altar; Ceres, all in yellow, crowned with corn; Pan, gilded all over, and exactly imitating an archaic Greek statue; Mars, a gigantic figure,

in blood-red draperies and armor; last, Chiron, the Centaur—the one frankly comic figure in the masque—at the head of a rout of children.”

All being assembled, they are informed by Jupiter that he has decided to abdicate; Pluto and Neptune dispute the succession; Minerva, calling upon Fame to decide,* makes invocation, and strikes the altar with her spear. Immediately smoke and vari-colored fire transfigure the temple and the irradiated pines, and out of the altar rises a Sibyl of burning gold, maidenly Olympian, holding aloft in both hands the golden bowl. This Minerva takes and draws from it the name of—Saint-Gaudens.

The cry is taken up by all voices, the bowl is delivered to the master-artist, and group by group the divinities are presented before him. Then, as these form in procession, a chariot, embellished with a medallion of the sculptor, is dragged from its covert by fauns, nymphs and satyrs, Saint-Gaudens and his wife enter it, and are dragged across the long, gold-turfed slope to the pergola of the studio, where a banquet is spread under twinkling Japanese lamps.

As Mercury, it was my prerogative to head the

* Here a dance of invocation by Terpsichore was to have occurred, but was omitted through the unavoidable absence of the *dansouse*.

procession just behind the chariot, in which the sculptor stood looking back with emotion upon the astonishing beauty of the scene. In the after-glow of sunset, that edged with gold the blue, volcanoesque summit of Ascutney, the pied procession of those ephemeral gods swayed and then broke into glorified groups of frolic over the vivid sward. Apollo skipped flower-rope for the laughing Muses. Swart Pluto gambolled among the sea-nymphs. Semi-nude faun children twitched the hind legs of the Centaur. Graces locked arms with the dun-hued Fates. Cupid, with little wings, danced with the statued Pan. And still, while a lump arose in the throat of each, and revelry spread glamour over all, there echoed, rhythmical from the New Hampshire hillside, the long, spontaneous shout of "Saint-Gaudens!"

The masque at Aspet, then, differs from the unconstructive type of rural pageant by having been focussed in a dramatic scheme, executed by craftsmen in painting, sculpture, architecture, and music, under the direction of craftsmen in the drama, and in being the organized expression of neighborhood spirit.

The Midsummer High Jinks, in California, presents a kindred type of pageant-masque. The name "Jinks," which gives no conception of its present nature, derives from its informal origins

nearly half a century ago. An official history* of its development, fascinating in the descriptions of its forest stage, its artistic and community spirit, and its annual Grove Plays, has been written by Mr. Porter Garnett, of the University of California. It is safe to say that no other book deals with material of so distinctive, sustained, and noble a contribution to American dramatic art as these forest festivals present.

For a comprehensive idea of their dignity and creativeness, I must refer the reader to Mr. Garnett's book. Here I can give only a brief personal impression.

About the full moon of August, 1908, it was my privilege to be invited, with my friend, Charles Rann Kennedy, as a guest of the Bohemian Club, to spend some days in the club's redwood grove, and to witness "The Sons of Baldur," by Mr. Hermann Scheffauer—the Grove Play of that season.

After three magical dawns, mysterious noons, divine midnights, spent in fellowship with the nobly pagan brotherhood of that natural monastery, steeped in the sylvan seclusion of three thousand years, I found myself, by moonlight, seated between Kennedy and Scheffauer on one of the

* The Bohemian Jinks: Porter Garnett, San Francisco, The Bohemian Club, 1908.

giant logs that form the seats of the forest auditorium, facing the canyon hillside which forms the stage. Above us, interminable tree-boles touched the stars. Around us, robed and cowed like ourselves in red and black, huddled the unbelievable audience. Before us, from the glow-worm lights of a pit, rose the prelusive magic of violins. Slowly then, as the overture waned, out of the moon-flecked darkness waxed an imaginary world. Of plot, or theme, or episode, I was only half aware—held by a grandeur that gripped the throat and stung the spirit by its keen beauty. At times, almost intolerably, I felt an impulse to put my brow to the earth, like an aboriginal. I remember that, for an instant—some two hundred feet in mid-air—between the giant tree trunks, a Spirit of rose-hued fire appeared suddenly and as a spirit spoke to those on the stage beneath. I remember again—descending as on viewless rounds of a ladder let down from some heaven of William Blake—little children, fluttering white, in rhythmic chant and choir. And again, the death of a warrior—his soul as it flashed skyward, tinging the sequoia tops with silver flame. How to convey a sense of it! Impossible!

The drama ended, and the colossal grove illumined from end to end with preternatural light, actors and audience filed in fantastic procession

to a farther glade, where the traditional pyre stood piled for the Cremation of Care. And as the eloquent wit and poetry of the white-robed orator flowed on in the mystical night, I whispered to my neighbor: "Are we in ancient Delphos, or California?" "Both," he answered; "the rites of Pan and Apollo can never be quelled."

Probably the most technically distinctive Grove Plays yet evolved have been "The Hamadryads," by Mr. Will Irwin, 1904, and "The Triumph of Bohemia," by Mr. George Sterling, 1907.* The Bohemian Club (which numbers, by the way, nearly a thousand of California's most gifted citizens), being an association composed exclusively of men, has thereby been enabled—as in both the plays named—to utilize the impressive effect of the naked actor, in a natural setting of supreme grandeur. This was emphasized in "The Hamadryads," where Apollo, enacted by a splendid athlete, suddenly appearing on the forest hillside, slays with a shaft of light Meledon—the Spirit of Care—in the darkness below.

Comparing, then, these three American pageant-masques—the Gloucester Pageant, the Masque at Aspet, and the California Redwood

* To these must now be added "The Green Knight," by Mr. Porter Garnett, 1911.

Festival—we find, in all three, the expression of community spirit focussed by coöperating artists in dramatic form.

We find, in short, the elements—and the promise—of a constructive art of pageantry.

How does such an art concern the American people at large?

Pageantry is poetry for the masses. The parades of Election and Saint Patrick's Day, the processions of Antics and Horribles, the clanging brigades of firemen, the May-queen rituals of children, the marching of drum-corps and regiments—these make an elemental appeal to every man in the street, as to every woman who throws open her shutters to look and listen. And as long as the music lasts and the uniforms still glitter, something of the mystery and meaning of life has been revealed.

What is this elemental appeal? Is it not the appeal of symbolism, the expression of life's meanings in sensuous form?

Crude though it often be, then, pageantry satisfies an elemental instinct for art, a popular demand for poetry. This instinct and this demand, like other human instincts and demands, are capable of being educated, refined, developed into a mighty agency of civilization. Refinement of this deep popular instinct will result from a rational

selection and correlation of the elements of pageantry.

Now Painting, Dancing, Music, Sculpture (the latter as applied to plastic groupings) are appropriately the special arts for selecting those elements; Drama is the special art for correlating them.

Craftsmen in the former arts, then, are appropriately the selective experts in the art of pageantry; craftsmen in the drama its constructive directors. Unfortunately, however, as yet, such craftsmen are very seldom active leaders of the people. It behooves, therefore, our leading citizens to realize the educative possibilities of pageantry in providing a fine art for the people. This raises the vital question of the function of art in the democracy. Space does not permit of that discussion here; yet I may fittingly close by submitting the following suggestive propositions to the mayors, leading citizens, and civic committees of our American cities:

No advertisement of a community is more legitimate and effectual than a splendidly organized pageant. Compare, for instance, the late magnificent pageants at Oxford and Quebec.*

* I quote from "The Quebec Tercentenary Commemorative History" (page 15): "Visitors were continually flocking to the city from all parts of the world. Hotel accommodation was not sufficient to meet the demands. To house the nu-

Effectual pageants can only be organized by efficient artists. Artistic competition in pageantry between cities would stimulate industry, trade and education. To this end, a Master of Pageants should regularly be appointed to public service in each city. Such appointment would necessarily associate civic leaders with leaders in the fine arts, an association which would enlarge the horizon of both.

The form of pageantry most popular and impressive in appeal as a fine art is that of the dramatic pageant, or masque. It should be capable, for instance, of combining the popular appeal of an Isadora Duncan-Damrosch concert, a Sorolla exhibition, and a Maude Adams-Barrie play.

The masque is not limited to historic themes of the past. All vital modern forces and institutions of our nation—the press, the law, the railroads, the public-school system, athletics, the universities, the trades unions in all their variety, the vast industries of steel and copper and wheat and fisheries and agriculture, and hundreds more—might appropriately find symbolic expression in majestic masques, educative and entertaining to all the people.

merous thousands, a tented city was erected, in which was a post-office, a baggage-office, hotel parlors, and all other conveniences. Nothing was lacking."

By such means, artistic gifts, which are now individualized and dispersed, would be organized to express the labors and aspirations of communities, reviving—for the nobler humanism of our own time—the traditions of Leonardo, Ben Jonson, and Inigo Jones. By so doing, the development of the art of public masques, dedicated to civic education, would do more than any other agency to provide popular symbolic form and tradition for the stuff of a noble national drama. The present theatres cannot develop such a public art, since they are dedicated to a private speculative business.

The association of artists and civic leaders in the organization of public masques would thus tend gradually to establish a civic theatre, owned by the people and conducted by artists, in every city of the nation.

THE WORKER IN POETRY

THE WORKER IN POETRY

“Who sweeps a room—as by God’s laws—
Makes that and the action fine.”

THE room may be a low-raftered kitchen, the worker—broom in hand—may bestir himself among familiar pots and kettles, rag carpets and plain stools; or he may mount his implement and be whisked away “ninety times as high as the moon” to a room impanelled with worlds, where the fire-flaked ceiling has no zenith and the star-tiled floor no nadir. It is all one to the worker “as by God’s laws.” One concern is his: If his action is to be fine, it must accord with the laws of the master of the house wherein he serves.

Thus the work in hand chiefly concerns the worker, whether in poetry or in so-called practical things. The nature of the work—its possibilities in his hands, its infinite possibilities in the hands of his successors, this—the potential in his work—interests him far more than the actual. But about

this he says little, he works much. How he sweeps the room, how he writes the poem, he is probably glad to leave for those expert guides to good housekeeping, the critics, to point out or dispute. Or, questioned by the idly curious as to the way in which he does his work, he may find relief in that unexpurgatable reply which Saint-Gaudens once made to the persistent inquiries of an æsthete and answer, "Any old damned way."

Why he does his work he knows, for he knows he is the willing servant of the master—or, in housekeeping phrase, the mistress—of his labors, the Muse.

How and *why*, then—important though these may be in themselves—are questions of his work which do not greatly concern the worker in poetry to talk about.

One question, however, does concern him to ask and all others whom his work affects to answer:

Has he the practical opportunity to work "as by God's laws?"

We all know too well to-day that for sweepers of rooms, for makers of bread, for diggers of coal and iron, for the countless workers of the world, man's laws by which they must work do not tend to jibe with "God's laws." To the laws of beauty and joy there are impediments in

practical conditions. The worker in poetry shares in these conditions. To the poet's ideal work—as to all ideal work—there are practical restrictions. But as it is, perhaps, emphatically the function of the poet to devote his energies to ideal work, or to none, the practical restrictions of his work become the more important.

As a worker in that field, I shall try, therefore, to point out a few of those restrictions as they appear to me, and to suggest how possibly they may be surmounted.

But first: What *is* a worker in poetry?

I have spoken of workers in coal and bread and iron; these are specific things. Poetry is a vaguer term.

Roughly then to define it, I mean by poetry—the perennial stuff of the racial imagination. Poets are moulders of that stuff in useful forms. And by useful forms I mean forms serviceable to the happiness of the race.

Under such a definition, the great discoveries of the world—in science, art, engineering, medicine, religion, agriculture, what you will—may be called great poets; and such they are, for they are constructive imaginers, or inventors, who serve the race by their work. But a special class of these has usually claimed the name of poet; to wit, writers in verse. Obviously that special class

is my subject, but—not to limit this class by any misleading distinction between verse and prose—I shall mean by a poet: an inventor of useful images in the emotional cadences of speech. In brief, a singer of imagination. Among such, of course, singers in verse are dominant and their work is chiefly to be emphasized.

Now, if I were to escort the reader to the nearest Business Directory of our great metropolis, turn to the letter P, and scan the pages carefully—from Pasteboard-makers through Plumbers to Publishers—we should search in vain for the professional address of a poet. For this we should perhaps smilingly thank God, but we would do well to think *why* we thank Him. Our thanks and our smiles are, perhaps, our truest compliment to the poet's calling, but they are likewise our truest condemnation of human society as we are pleased to accept it. It is, of course, simply natural that a calling whose office is to mould the stuff of the racial imagination in the emotional cadences of speech should find no place in a society organized, not primarily for the State or the race, but for individuals. It is also far better for the poet to fill no recognized vocation than any recognized one which should debase his true calling to commercial ends. For this reason the poet becomes a worker chiefly by avocation, and

therefore he is often popularly conceived as a species of human papilio, subsisting presumably on ambrosia, culled from the flowers of his own fancy.

The fact, however, that the poet has no professional vocation is a real restriction to his work. It is a restriction because—unless he is supported by income or patronage—it compels him to make an avocation of his highest powers. The main current of his being is deflected and consumed in waste products. He can serve the Muse relatively in moments—not in hours—of labor. Yet the poet's work peculiarly requires concentration and continuity.

Other workers in the fine arts—painters, sculptors, musicians, architects—may make their art their recognized calling. They may combine their distinctive labor with their livelihood. To them society offers a vocation: not so to the poet. In his case, except in the rarest instances, his means of living are derived from other sources than his work in poetry. Where such sources are lacking, either his work ceases or is debased by purely commercial uses or the poet himself starves. Perhaps the most notable modern exception to this is the work of Mr. Alfred Noyes, whose poetry is said to be self-sustaining; yet even in his case, the significant announcement is made

that a play by Mr. Noyes will soon be produced.

Let us remember, therefore, when the dearth of true poets is bemoaned, that society provides no vocation for the poet. But this restriction to his work leads to another. Having failed to provide him a livelihood for his work, society proceeds to judge his work by the results. The results are what might be expected from such failure to provide: a wholesale driving-out and killing-out of poets.

First, the driving out. Thousands—I had almost said millions—of poets are born every year. I mean the little children of the world. Born “as by God’s laws” with divine curiosity and eager imagination, they are maturely confronted with man’s laws. Then the most eager imaginers among them—seeing no vocation in the song which springs to their lips—seek expression elsewhere; and so they become the poets of science and law and medicine and industry—the captains of the world.

Next, the killing out. The great mass, with no choice except between death and life, ply the vast loom of songless labor and unimaginative hope. Lastly, the few singers left are of two sorts: those with incomes and those without. Among the former are found most of the excellent names in English poetry; a fact which is hardly a com-

pliment to our civilization. Among the latter are the few remaining ones who excel in spite of adversity, and the far greater number whom the life of the hack deteriorates, or poverty reduces to join those

"Derelicts of all conditions
Poets, rogues and sick physicians."

Around both classes swarm the parasites of true poetry: the dilettantes and the æsthetes. Judging, then, by the results of its own ineptitude, society comforts itself by repeating two complacent proverbs: "Well, well, after all, 'poets are born and not made;'" and, "You see, 'true genius always succeeds.'"

Another misconception of society is an obstacle to the poet's work: its passionate nature. The dilettante and the æsthete are easily tolerated, if not understood, by society, for their pseudo-passion does not disturb its conventions. But living passion for the beautiful is usually preferred—posthumously. Moreover, those long accustomed to work without joy or passion find it hard to conceive of the singer as a worker at all. For them, "to loaf and invite one's soul" is an invitation to laziness, not to labor; "the poet's eye in a fine frenzy rolling" is the symbol of a numbskull.

Nevertheless, the poet is, perhaps, the most laborious of toilers:

“For to articulate sweet sounds together
Is to work harder than all these, and yet
Be thought an idler by the noisy set
The martyrs call the world.”

Thus modern society has organized often for “temperance,” but hardly for temperament. Yet recognition of the function of temperament is essential to recognition of the poet. Perhaps for this instance it is sufficient to mention the names of Walt Whitman and Edgar Allan Poe.

There are other restrictions.

By the nature of his work the poet seeks to stir the elemental in man—the racial imagination. This all artists seek, more and less, to do. But the singer must accomplish this by means of the uttered word. It is not sufficient—it is not even essential—that his poem be written. To fulfil its object it must be spoken or sung. It is as reasonable to expect an architect to be content with a specification of his building, or a painter with a photogravure of his painting, as a poet with the printed page of his poem. The cadences, the harmonies, the seizure by the imagination upon consonants and vowels, sounds which subtly evoke the human associations of centuries—these are addressed to the ears, not to the eyes, of his

audience. Originally his audience was not a person, but a people. Homer sang to all Hellas—not from the printed page, but from the mouths of minstrels. Thus the very craftsmanship of the poet is based upon two assumptions, which are seldom granted to him to-day: the sung, or chanted, word; a plural convened audience.

It is not surprising, therefore, that his power with the people has waned. The inspiration of the ancient bards has never passed from the earth. It is perennial in the poet's heart. But it can never pass effectively into the hearts of the people through their eyes—from the pages of printed volumes or of magazines. No; a partial renaissance of those older conditions of poetry is needed for the work of the poet. Is such a renaissance feasible? Is it probable?

Not to invoke the millennium or the golden age, I think the worker in poetry may find true encouragement in the promise of the present—and the present here in America. Foremost there exists for him one vocation whose object—like his own—is to evoke the racial imagination by the uttered word. There exists the drama. To the drama the noblest poets of the past have turned for livelihood and the fruition of their labor. At the Globe Theatre in London, Shakes-

peare earned both daily bread and immortality; Sophocles both—at the theatre in Athens. To-day in America the theatre—itsself but half aware—is being stirred by mighty forces of rebirth, and the drama is awakening to fresh and splendid horizons. For the poet, then, in verse or prose, the craftsmanship of the dramatist already offers an actual vocation.

Besides this, a revived form of democratic drama outside the theatre is rapidly developing new opportunities for the singer. The pageant has come to stay. Participated in by the people, from town to town, the civic pageant is being welcomed as a constructive form of expression for our national and local holidays. For this—Memorial Day, the Fourth of July, Labor Day, Columbus Day, Thanksgiving, Christmas, Lincoln's and Washington's birthdays, present magnificent opportunities for the noblest imaginings of poets and artists. In particular these festivals give promise of vocation to the poet as such in the revival and growth of the masque, the ballad, and the choral song.

Unique in respect to these beginnings, the recent MacDowell Pageant at Peterborough gave scope for the admirable lyrics of one of our best younger poets, Hermann Hagedorn. His songs, set to the music of MacDowell and sung with

simple charm by those New Hampshire country people, made history for workers in poetry.

Another phase of poetic work excellent in possibility is the Occasional Poem, recording moments of public importance. Largely because of the equivocal vocation of poets, this form has fallen into semi-repute. It has even been urged by superficial persons that special commissions for works of poetry are beneath the dignity of true poets to accept. The same persons should, I think, urge true painters never to paint special portraits or decorations for particular places, and true sculptors never to accept commissions for particular statues.

However, to the worker in poetry mindful of his art, a possible revival of the vocation of Pindar gives no shock to dignity and taste. He calls to mind, without æsthetic pain, the special commissions of the Greek occasional poet for songs of encomium, hymns, pæans, choral odes, dance-songs, epinicia, dirges, drinking-songs; and he recalls also with gratitude the lofty Occasional Poem composed by our American poet, William Vaughn Moody, "In Time of Hesitation."

In presenting, then, some problems and promises of his work to the public, the worker in poetry to-day summons to mind not merely to-day, but yesterday and to-morrow, for his work deals

with the long continuity of the racial imagination.

Briefly, his ideal is the child ideal, and his work is based in that. Like a child, he demands opportunity to work "as by God's laws": that is, to play. Yet to play in no immature sense. For to the perfecting of play the poet brings the ripest powers of his will and imagination, and in consecration to play he puts aside all merely unconstructive pleasures, happy

"To scorn delights and live laborious days."

Thus, even though for him to play may be to imagine intensely the bitterest sorrows of life and to burden his songs with "saddest thought;" yet freedom and joy in his work are the axioms of its execution—even as with the play of childhood.

By that ideal of work, then, he rejects the arguments of the fatalist—that childhood is a lovely condition of the soul necessarily to be outgrown; of the sophist—that it is forever impractical in a practical world; of the commercialist—that its only use is to renew the foundations of sordid facts as they are. To all such he replies, with the Master of poets, "Unless ye be as a little child."

**IMAGINATION AND THE CHILDREN'S
THEATRE**

IMAGINATION AND THE CHILDREN'S THEATRE

HOW shall the humanities, that is, the humanizing influences of poetry, be made to get in to the modern drama?

Poetry itself comes out of the heart of humanity through the imaginations of men. Poetry in the drama comes, therefore, originally out of the audiences. The Elizabethan drama, the Greek drama, were products of the nature of Elizabethan and Greek audiences.

The question is, then: how shall poetry be made to get in to audiences, and so in to the drama?

In discussing that question, we should be discussing poetry in a sense which is germane and significant to every modern man in the street.

Since poetry is a product of the imaginations of men, we shall succeed in getting more poetry into audiences—and so in to the drama—only by expanding and educating the imaginations of audiences.

How may this be done effectually, systematically, consistently?

May it be done by agencies in the existing theatre itself, or by agencies outside the theatre, or by both?

First, then, in the theatre itself, what distinctive traditions are available to our purpose?

There are, I think, three: the Anglo Saxon tradition, the Continental tradition, and the Greek tradition of the theatre. Of these, which is the best adapted to compass the end we are discussing? Let us consider them.

Of the three, the Anglo Saxon tradition of the theatre is the tradition which dominates everywhere in America and England to-day. It goes back for its origins to the Puritan Revolution in England. The Anglo Saxon traditions of to-day in the theatre are not those of the Elizabethan period. Those traditions were broken at the time of Cromwell. When the Puritans interrupted the continuity of the imaginative drama in England, they started a new tradition, which put the whole art of the theatre outside the pale of civilizing influences. They regarded that art as a force counter to civilization. They despised it, and flung it to commercialism to devour or corrupt. Their tradition of the theatre has been more or less modified, but it still actively survives and flourishes.

To sum up the Anglo Saxon ideal of the thea-

tre,* it is a Bohemian ideal, by which theatrical artists, and all those associated with the theatre, are conceived as parasites or tempters, more or less corruptive of wholesome society, and unconcerned with constructive, civilizing labor.

A different tradition of the theatre is the Continental. This had its origins in the courts of Europe, notably in France and Germany; in France, at the time of Louis Fourteenth; in Germany, at about the time of Lessing, Goethe and Schiller; and it has spread throughout Europe, in Norway, Sweden, Holland, and most of the countries of Europe.

According to this Continental tradition, the art of the theatre has been regarded as one of the most civilizing of influences; a fine art, but a fine art for a segment of society, for a few. That restricted tradition, however, has developed and spread by means of the creative artists it has produced, until to-day it has in Germany become almost identical with a democratic theatre.

To sum up the ideal of the Continental tradition in the theatre, it may be said to be a social

* A significant example of the effect of this Anglo-Saxon ideal upon the theatre's art under conditions of the commercial theatre, is the remarkable misconception by some civic educators of the issue involved in Child Acting. In the hope of helping to clarify that issue, I have subjoined some material under that head in Appendix I.

ideal, an ideal of "society," meaning by society rather the upper segments of the people than the whole people, but capable of expansion in to the larger ideal.

One other tradition remains—the Greek tradition.

Nowadays, we are so accustomed to associate the word *Greek* only with universities, with textbooks, or with art connoisseurs, that we are likely to dissociate it with any popular idea. Yet the ancient conditions of the Greek theatre were more splendid from a popular point of view than any theatrical conditions which have ever existed. They were conditions wherein the people themselves not only recognized the drama as the chief force of civilization and religion, and actively participated in creating it, but placed it upon its only secure, effectual basis for civic good, that of endowment.

To sum up the Greek ideal of the theatre, it may be characterized as a civic ideal, as distinguished from a "social" ideal, or a Bohemian ideal.

We have, then, in the theatre the Bohemian ideal of Anglo Saxon tradition, the "social" ideal of Continental tradition, and the civic ideal of Greek tradition. According to which of these may we best educate the imaginations of our audi-

ences? I think it is clear—from the nature of our democracy, from the nature of the ideals I have been discussing—that the civic ideal of Greek tradition is best fitted to educate them. In this, however, I speak of a potentiality in the theatre, not an actuality. We might, we should, and I believe we will, yet educate the imaginations of Americans according to Greek traditions of the theatre before we get through. But, for now, that is not an actuality.

As for the Continental tradition in the theatre, that is only beginning to take root in America. It also would be—and will be—a very useful, civilizing factor to compass our end. As yet, however, it can hardly be considered as an actuality.

In the theatre itself, then, the only actual ideal is the Anglo Saxon ideal: that exists everywhere in America; it dominates practically all of our theatres. And that ideal we have seen to be uncivilized, based in Puritan prejudice.

So much for the agencies within the theatre itself available or potential to our end. Until the ideals of the Continental or the Greek tradition shall prevail there, it is clear that the existing theatre, based in the Bohemian ideal, can do nothing systematic and constructive in educating the imaginations of audiences.

What, then, of agencies outside the established theatre? What do we find?

I think we shall find in America only one already organized, effectual agency, specialized in that idea. That is the Educational Theatre for Children and Young People, organized in New York by Miss Herts and her associates.*

The Educational Theatre is directly engaged in creating audiences who will make a higher public demand upon the theatre in general. It goes to the root of the matter I have been discussing. Though distinct, its ideal is directly correlated with the Greek ideal. It goes to the root of the matter because it is engaged in educating the imaginations of men and women at the crucial time of childhood and early youth.

Was there ever a loftier or saner ideal of education than to set out to educate a democracy in poetic insight. It is a courageous, thrilling ideal; it takes one's breath! Yet that is precisely what the Educational Theatre sets out to do, and it sets out to do it systematically, and in two ways: first, to prevent the wanton destruction in childhood of the finest instinct for art and beauty and

* At the present date, September, 1912, Miss Herts' work in New York is in abeyance, for lack of proper endowment. For fuller information regarding it, the interested reader should consult her own volume on The Educational Theatre, published by Harpers.

joy in the nature of man—the dramatic instinct; and secondly, to nurture, quicken and develop that instinct itself in to a mature faculty, for dealing constructively with all human issues by renovating them with life.

Shall we not consider such a policy of education deeply, and to active purpose?

Look around us: Millions of exquisite, imaginative children are yearly poured in to our systems of labor and education—potential artists, poets, appreciators of the beautiful. Millions of these are yearly crushed by those systems in to dull and levelling callousness, to produce the modern average man—a very unimaginative and, therefore, uncivilized being.

In all our vast system of national education, one modest struggling institution now sets out to specialize in renovating this average man thus produced—to make him over for good in childhood, by keeping and kindling in him that imagination which makes every normal child the peer of poets.

Is not this policy in education a policy rarely enlightened, vastly courageous, greatly needed?

Why, then, shall we not give it means to become as wide-spread as it is wise?

The Educational Theatre, although it has exemplified through several years the actual workings and beneficial effects of this principle of

education, has not yet received any permanent endowment.

We have seen that the very reason why the established theatre of commerce—itsself an enormous influence throughout the nation—is unable to be a constructive, educational force is because it is unendowed. Yet superficial persons have suggested that the children themselves should go forth and, by their Educational Theatre work in acting, be depended on to earn the money to create an endowment for their institution. That is just as sensible a suggestion as that the children of the public schools should be depended on to go about and get money to support the public school system.

No; it is the business of our society itself to see the significance of such a noble policy of education, and to make it effectual by endowing this pioneer Educational Theatre in New York, and a thousand others which its example shall create elsewhere. It is truly a great cause.

For if this principle of educating a democracy in artistic insight, of keeping alive and educating the imaginations of men, can be put upon a working basis of endowment, if Educational Theatres shall be established not only here in New York, but in Boston, Chicago, San Francisco, Los Angeles, and all American communities, then shall

the humanities, the humanizing influences of art and poetry, be planted deep in the growing-place of all drama, ancient and modern—the imaginations of children who never “grow up.”

UNIVERSITY AND THEATRE

UNIVERSITY AND THEATRE

MY theme is a large one—the opportunities of the university man in the theatre. Where there are opportunities there are responsibilities as well, and vice versa. There are opportunities for the university as an institution, and for university men working as individuals in the activities of the stage. As an institution, the university can bring to the theatre something it very much needs, an educated ideal, an ideal formed of a perspective upon the past and the freedom to think. The last is perhaps the greatest boon. To have no commercial competition, to do its work under other than speculative conditions, that is the great secret of the university's success and progress. The theatre, on the other hand, has long been a great speculative business and has suffered from the natural faults of such a condition. The university can do much, both in example and in practical aid, to give the theatre this freedom to think.

WHAT UNIVERSITIES ARE DOING

Already there are auspicious signs of progress in that direction. Recently, at Smith College, I found a promising scheme on foot in the town of Northampton. I had heard much talk of a municipal theatre there, but what I really found was a building owned by the city that had been leased for bookings, just as any other theatre might be. The important point was that the president of the college had become interested in the relation of the theatre to Smith College itself, and to the community, and was even then active in planning arrangements by which the theatre may be placed on a more civic footing, under management of a committee of which he is chairman. In California, interest is also evident. There the State University has its remarkable Greek theatre, the focus point of the college as an institution. It is not only used by the colleges, but prominent actors have given performances there, among them Margaret Anglin, Maude Adams, Sarah Bernhardt, and Robert Mantell. Also at Harvard, the Stadium has been used for Miss Adams' production of "Joan of Arc;" and Sanders Theatre for performances by Forbes Robertson, Henry Miller, and Miss

Adams. Princeton and Pennsylvania are also in a receptive attitude.

The growing interest of the universities is encouraging, but only reasonable. The university surely must include in its outlook the universals; for too many centuries it has ignored the most universal of artistic activities, the theatre. Somewhere on most diplomas stand the words, "liberal arts," yet the art most liberal of them all has been ignored. The university of all public institutions should appreciate the straits of the theatre in this speculative warfare and come to its assistance. What would be the state of the liberal arts of Harvard if all endowment were taken away? Far worse indeed than that of the harshly criticized theatre. And what would be the status of the collegiate arts if the college lacked its external equipment? Suppose there were no chemistry laboratories and the student had to go to the druggist's to make his experiments. Suppose there were no library and the student had to seek all his material here and there in book-shops. And yet that is approximately the state of the theatre to-day.

WHAT THE THEATRE BRINGS TO THE UNIVERSITY

The theatre demands the attention of the university because it exists as a social institution and

as an art. And as such it can and will bring much to the university. Deep seated as its faults are, it can yet, in its better phases, bring to the university man an emancipated point of view, a democracy of practical conduct as well as of ideal, a freedom from social prejudice based on the enforced Bohemianism of centuries of ostracism. Cut off from society by his migratory life, the actor—though he lacks solidarity for coöperative action—has developed a fraternity of spirit that is really fine and inspiring.

The art of the drama itself has a fascination and education that men of the universities have only just begun to appreciate. Life behind the scenes, contact with great actors, great dramatists and great plays, these have abounding value. In my own experience I have always felt that my early life in the theatre close to my father, a dramatist, and my brother, an actor, has been as precious and educative as my association with Harvard University.

The third thing that the theatre brings to the university is an opportunity of expression to influence national life. We talk vehemently of the freedom of the press and we realize its influence. But we are never so eager for the freedom of the theatre, and we forget that its influence is even greater because it is directly emotional. Every

day thousands of men, women and children stream into the theatres of the country as they never stream into the university or into any other institution. Yet how little attention the university man ever pays to the national significance of this fact! We should expect him to think about the theatre and to have a real ideal concerning it, just as he does in politics. Actually he seldom considers its deeper meanings, and seldom realizes that it deals with the same masses as politics deals with, and touches millions more than the university ever reaches.

OPPORTUNITIES FOR THE UNIVERSITY MAN

The university man may show his interest in the theatre passively as a mere spectator, give his support to such movements to organize audiences as that of the Drama League, or actively as a worker in one of its many fields. There are fascinating opportunities for pioneer labor, and ultimately for a worthy life work, in any of the four fields, play writing, acting, criticism, or management. There is a tendency now in the theatre to look upon the college man as the business world of twenty years ago looked upon him. But so rapidly are graduates invading the theatre that in ten years this whole prejudice will have

changed. Ideals and a practical efficiency will triumph for him as they have in business.

To Harvard men there is little need to urge the opportunities of dramatists. Too many of our graduates have chosen that profession to make it necessary. They have brought to the theatre much in technical training; they have learned much from the theatre itself.

The field in which there is more distinctive opportunity, because so few from the universities have invaded it, is acting. There is a fine practical vocation, as the late Jacob Wendell has proved.

In dramatic criticism there is also a peculiar opportunity. At present the field is limited and often poorly tilled. But ultimately, with the further entrance of university men into the management of newspapers, as much emphasis should be given to the dramatic columns as to those devoted to business and political news. To this opportunity of expression the university man should bring a broader vision of drama and of its relation to society—a vision very much needed.

THEATRICAL MANAGEMENT

Perhaps the most important field of all, both because of its needs and its opportunities, is that

of management. Even in the matter of commercial success there is a chance for the university man to seize. What is needed for a profitable theatre is a definite policy; the college graduate ought to bring with him such ideas and such schemes as should achieve it. In Bernard Shaw's preface to three translated plays of Brieux, he writes of the dramatist something that applies quite as aptly to the manager:—

“The great dramatist has something better to do than to amuse either himself or his audience. He has to interpret life. This sounds a mere pious phrase of literary criticism; but a moment's consideration will discover its meaning and its exactitude. Life as it appears to us in our daily experience is an unintelligible chaos of happenings. You pass Othello in the bazaar in Aleppo, Iago on the jetty in Cyprus, and Desdemona in the nave of St. Mark's in Venice, without the slightest clue to their relations to one another. The man you see stepping into a chemist's shop to buy the means of committing murder or suicide may, for all you know, want nothing but a liver pill or a tooth-brush. The statesman, who has no other object than to make you vote for his party at the next election, may be starting you on an incline at the foot of which lies war, or revolution, or a smallpox epidemic, or five years of

your lifetime. To attempt to understand life, from merely looking on at it as it happens in the street, is as hopeless as trying to understand public questions by studying snapshots of public demonstrations. Life as it occurs is senseless; a policeman may watch it and work in it for thirty years in the streets and courts of Paris without learning as much of it or from it as a child or a nun may learn from a single play by a master dramatist. For it is his business to pick out the significant incidents from the chaos of daily happenings, and arrange them so that their relation to one another becomes significant, thus changing us from bewildered spectators of a monstrous confusion, to men intelligently conscious of the world and its destinies."

A POLICY TO RESOLVE CHAOS

This selective policy is as applicable to the manager as to the dramatist, and is nearly as important. The manager's duty, both for his own success and the progress of the drama, is this selection out of chaos. He must analyze and understand the forces of society, and he must adapt his policies to those forces. The triumph of the Irish Players is a proof of this. They set out deliberately upon a scheme; they have followed it

through to a great success. Now for the theatrical business this example is well worth pondering, and it leads to these conclusions: *Publicly to declare a definite policy is in itself to advertise, and to stick to a good definite policy is to triumph.* It is so with state craft; it is so with soap; it is so with the art of the theatre. Let us think for a moment how many among the thousands of plays produced in England and America during a decade have been performed as part of a coherent managerial policy publicly declared. Almost without exception, every one of the thousands was put forward as a separate enterprise unrelated in policy and idea to all the others. The result is managerial chaos, and the foredoomed failure of the great majority of productions. "Divided we fall," applies as well to a body of plays as to a body of states or citizens.

Policy means selection. Definite policy in the theatre means selection of plays according to some predetermined relations. The theatrical manager has never learned to specialize in his goods. Druggists do not sell dry goods. Hardware shops do not sell railroad tickets. A tailor does not sell apple pies. But the theatrical manager concerns himself with a chaos of goods. And in doing so he chases a mirage called "What-the-public-wants," failing to see that the one thing the

public really wants is *to be shown what it wants* convincingly and persistently. Only thus has it learned to want Sapolio.

In the training of the university man there is material for the building of definite schemes of management, definite ideals of the sort of plays needed and desired by certain sorts of people. Such a manager could make success and reputation. Furthermore, in this remarkable and untilled field he could do the greatest possible service in bringing the theatre and the university closer together.

A UNIVERSITY PIONEER

A UNIVERSITY PIONEER

TWO vital institutions, long estranged, have lately been drawing into closer sympathy and mutual understanding: the university and the theatre are beginning to recognize their definite relationship as factors in modern civilization. Foremost, on the part of the American universities, Harvard has recognized this relationship concretely by establishing courses in the study of modern dramatists and the technique of the drama; and these courses are the auspicious results of the knowledge, patience, and insight of one man: George Pierce Baker, Professor of Dramatic Literature.

So it happens that Professor Baker stands, almost alone, at the intersecting point of two great living currents of modern life. On the one hand, among the widely strewn colleges and universities of the United States, his name stands preëminently for dramatic craftsmanship in the university; on the other, among dramatists, actors and theatrical managers, it stands equally for

university training in the theatre. At this focus point of live forces, it is not strange that he has been called by the ultra-theatrical "academic," and by the ultra-scholastic "sensational"!

In truth, he is neither. A man of common sense, enthusiasm, and quiet humor, he is as far from the fanatic as from the pedant: in conversation, of few words to the point; in public speaking, fluent, lucid, logical, as one would expect of the author of "The Principles of Argumentation"; in manner, reticent, yet simple and accessible—a "New England" exterior, tempered by the friendliness of a smile which makes him warmly beloved. Himself a Harvard man, of the class of 1887, he has risen in the faculty from instructor to full professor, constant and thorough in his work as teacher, and as editor of several scholarly series. In 1907 he published "The Development of Shakespeare as a Dramatist," a significant volume, which emphasizes the stage craftsmanship of the poet.

When he began his dramatic courses he found Harvard, like all universities, strangely obtuse to art as a factor of education. He found there the art of the drama recognized only as a branch of philology; Shakespeare and the Elizabethans treated as the most recent of modern dramatists; and the only boards whereon their characters

might be permitted to strut—the boards of textbooks. That was a decade ago. To-day, the study of the drama is more concentratedly alive at Harvard than at any other spot in America; the characters of the modern dramatists—of Germany, France, Spain, Norway, Denmark, England, America, and elsewhere—are more familiar within the walls of Baker's class-room than within our cosmopolitan theatres; the dramatic critiques of the world are at the disposal of his students; on the boards of some Cambridge hall, or the college graduation stage (for he has accomplished his constructive work without laboratory or studio in the shape of a theatre, which is sorely needed for his purposes to-day), the students of the Harvard Dramatic Club enact plays by Harvard undergraduates and graduates, under a director chosen for his professional experience. These plays have all been notable for ideas and practical workmanship.

Among the more advanced of his many students,* those known as "Baker's Dozen," some

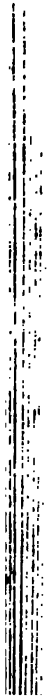
* In this connection, since I am frequently questioned concerning Prof. Baker's classes on the assumption that I was one of his pupils when at Harvard, I may say that I never studied in his dramatic courses myself. My own early dramatic training was in the theatre, in relation with my father's work there as dramatist, actor, and director. When I was graduated, in 1897, from Harvard, Prof. Baker had not yet begun work in his dramatic specialty.

have already been heard from beyond college walls. Edward Sheldon, '08, has written "Salvation Nell," "The Nigger," "The Boss," all remarkably successful on the professional stage. Among others, Hermann Hagedorn, Jr., '07, whose adaptation, "The Witch," was played at the New Theatre, New York, has written several acted one-act plays; David Carb's "The Things We Create" has been produced on the professional stage; Allan Davis's "The Promised Land" proved powerfully actable in Cambridge. In competition for the Craig prize, Miss Florence Lincoln, of Professor Baker's class at Radcliffe, wrote "The End of the Bridge," performed very successfully at the Castle Square Theatre, Boston, where also "The Product of the Mill," by Miss Elizabeth McFadden, another of his pupils, was acted and made a strong impression. Besides these, a Christmas Masque, by Charlton Andrews, has been performed by the MacDowell Club, in New York. Moreover, a cordial relation toward the professional stage has resulted in bringing to Harvard some of the best artists of the theatre, to speak or to act on various occasions, of which Henry Miller's performance of William Vaughn Moody's play, "The Faith Healer," at Sanders Theatre, in 1909, was notably important.

In August, 1910, Professor Baker demon-

strated his own constructive spirit as an artist in devising and directing the MacDowell Pageant, at Peterborough, N. H., set to music of MacDowell, with results beautiful and lasting in their influence. From his work has also resulted the MacDowell Scholarship at Harvard for students in dramatic technique, drawing students from distant places to Cambridge; as well as the Craig prize of \$500 yearly, for the best play, submitted by his students—to be acted by Mr. John Craig's company in Boston (half of the prize money to go to the author, half to the college library for books about the drama). But besides training the growth of dramatic writers, Professor Baker is equipping his students to become efficient dramatic critics, as is evident by the work of Kenneth McGowan, '11, in the columns of the *Boston Transcript*.

Needless to say, Professor Baker aims not at making dramatists, but at aiding them: aiding them, early in their careers, by knowledge, discipline and critical self-help in a definite craft, which he himself is clear to point out has no set formulæ or recipes for the creative spirit.



**DEFINITE POLICIES IN STOCK
MANAGEMENT**



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DEFINITE POLICIES IN STOCK MANAGEMENT

IN October, 1911, I was present, in Boston, at the first performance in America of Synge's comedy, *The Playboy of the Western World*, acted by the Irish players of the Abbey Theatre, Dublin. Never before have I seen an audience so roused to demonstration for and against a play. During the performance groups of spectators booed and hissed and groaned; in retaliation, the rest of the house clapped and shouted down the dissenters; for minutes at a time the actors could not be heard; a few of the noisiest spectators were put out of the theatre; a storm of applause greeted the final curtain; the run of the company was extended for three weeks.

These demonstrations were but a repetition of what happened at the opening performance in Dublin, where the play and the company triumphed.

Whether one likes or dislikes the play in ques-

tion, it is a matter important to theatrical business to inquire: What caused all this excitement?

Quite aside from its peculiar treatment of Irish life and character which aroused the antagonism of Irish "nationalists," *The Playboy* has drawn the eager attention of Irish, English and American audiences, because it is an expression and result of the definite policy of one small, intelligent stock company—the Irish players. Otherwise, whatever its belligerent originality, it might have been ignored, or indeed never written.

The Irish Players began their career a few years ago in the humblest and simplest manner, almost unknown. But their declaration of a definite policy in productions has already arrested the attention of two continents, and advertised their plays and actors to the English-speaking world.

The policy they declared was definite and simple: to produce plays written and acted by Irishmen, interpreting Irish life with reality.

Perhaps, then, it may not be amiss to suggest that both reputation and success await the stock manager in America who shall declare publicly an intelligent, definite policy for his theatre, and stick to it.

For this the opportunity lies ready to his hand.

For the stock manager is happy above other managers in this: that he has a body of dramatic goods available, and in part tested, at his disposal to select from. Less speculative experiment, therefore, is involved in the stock manager's business than in the original producer's. Moreover, as has been very often proved, the stock manager may make remarkable successes of plays that have failed on the hands of original producers.

Not to generalize, however, I submit here the following specific suggestions:

In a given season of stock, plays might be chosen which in their sequence would present to the public a repertoire (in week runs) expressing a declared, definite policy in the selection and production of plays, as for instance:

- A. Recent plays dealing with social problems.
- B. Recent comedies of character.
- C. Recent political dramas.

D. Representative American plays, Historical:—being a succession of significant American plays of the last twenty or thirty years, selected so as to give, by their sequence, a coherent idea of the development of the American dramatist in technique and ideas, in relation to his public, from plays, for example, such as *The Henrietta*, *Hazel Kirke*, *The Private Secretary*, through

Shore Acres down to *The Great Divide*, *The Easiest Way*, *The Witching Hour*.

E. Representative American plays, Contemporary:—being a season of productions selected from recent plays to show the significant contributions of present-day dramatists to dramatic craftsmanship and ideas.

F. Awarding of prizes for the writing of significant plays by technical students, reserving the right of production.

G. Instituting of lectures and readings in connection with, or in advance of, the production of significant plays, to provoke wider intelligent publicity of their nature.

This might readily be arranged by conference between the manager and the local Drama League, or other important civic organizations. In this also the coöperation of local book-sellers in the advance advertising of published plays and dramatized novels would materially help the box-office, by stimulating and benefiting public interest. The same would be accomplished even more by the coöperation of professional readers of plays, who now number many scores in America, with audiences numbering tens of thousands, all of whom constitute ready-made audiences to support managerial policies which harmonize with the growing conception of drama as education.

Of the above suggestions, two or more might be pursued during a given season.

Concerning such a definite policy declared by the stock manager, circulars—well written and printed—should fittingly be sent to the public schools, churches, libraries, clubs, drama leagues, and all important social organizations (to whom there might, or might not, be offered special rates, as might seem advisable).

The support of such social, civic and educational organizations is at present almost wholly ignored by managers; yet whenever they have appealed to such with any good, consistent policy, the results have suggested how vast might be the returns, in money and reputation, for the manager who should canvass those great fields wisely and persistently.

Indications of this are evident in the phenomenal growth, during the last year, of drama leagues in Chicago, New York, Boston, Milwaukee and elsewhere, already numbering nearly a hundred thousand members, for the support of good plays—and therefore of good theatrical policies. Noteworthy is the success of Professor Brander Matthews' lectures at the New Theatre, in connection with performances there of an historical sequence of old plays, at which many hundreds of teachers, clergymen and students

were turned away for lack of room; likewise, the solid achievement of the Castle Square Theatre, Boston, where the manager, Mr. John Craig, has shown the excellent policy of offering an annual prize to Professor George Pierce Baker's students of dramatic technique at Harvard and Radcliffe colleges, for the best play selected by a committee from a competition. By this means Mr. Craig obtained, in 1910-11, *The End of the Bridge*, by Miss Florence Lincoln, a success there of many weeks' standing, and in 1911-'12, *The Product of the Mill*, by Miss Elizabeth MacFadden: plays which have attracted public attention as much from the declaration of Mr. Craig's intelligent policy as from their own dramatic worth. Only recently also Mr. Henry W. Savage has offered to produce any play accepted and acted by the Cornell Dramatic Club.

In brief, it is strictly self-interest for managers, and especially stock managers, to appeal definitely to the patronage and support of our vast educational system—a system which in New York alone expends in one year forty million dollars for its public schools.

The Women's Clubs of America are also of increasing power and importance in affecting the art and business of the theatre. Rightly appealed to, they would undoubtedly support worthy

definite policies of theatrical management with enthusiasm—and cash.

By thus relating themselves to educational and civic bodies, progressive managers will go far in putting their own business upon a sounder financial basis. By this suggestion, I do not mean that the plays selected should be less entertaining or should be obtrusively labelled “educational.” I mean simply this: that *entertainment becomes education when it becomes expression*—the expression of underlying ideas or policies. The recognition of this wins support in money.

Among stock managers themselves, the interchange of ideas and experiences would thus become, through the origination and adoption of various definite policies by them, more and more important, and for that, their monthly journal “In Stock” is auspicious and inspiring in its possibilities of progress.

Here, too, they should find increasingly a meeting ground for the exchange of ideas between themselves and other theatrical workers.

In addition, however, to the printed word, the spoken word is even more stimulating toward creative impulse and organization. And therefore I suggest that an Annual Conference of stock managers, inviting to its meeting representative actors, dramatists and producers would be



THE PASSING OF THE NEW THEATRE

MUSEUM VERSUS STUDIO IDEALS

THE PASSING OF THE NEW THEATRE

MUSEUM VERSUS STUDIO IDEALS

THE passing of the New Theatre, at New York, is of serious import to the public and to the theatre in America. It calls for serious consideration by American citizens. It is of national importance because, for three years the New Theatre held the attention of a nation of theatre-lovers; and for the following reason: It was generally supposed to be a theatre new in two fundamental respects: organization and policy. That is, it was generally supposed to be an endowed institution, dedicated to a definite policy of public service. With its passing, the question now inevitably arises: Was it what the public supposed it to be?

In an address delivered before Harvard, Columbia, and other universities in 1909, the writer referred to the New Theatre, at New York, in the words given on pages 145 to 148 of this volume.

In the same year I stated publicly as follows: *

"The conditions of Endowment are *not* the conditions of Subsidy by subscription.

"This truth would seem to be obvious, yet there is much popular misconception on the subject. Some theatrical enterprises supported by subscriptions have been frequently alluded to in the press as 'endowed' theatres. Likewise the principle of subscription is often vaguely referred to as being the same as that of endowment, or practically equivalent to it.

"As a matter of fact, the principle of endowment has never been tried in America, nor, so far as the writer knows, has it ever been uncompromisingly adopted in the case of any theatre proposed or already projected in this country.

"Between subscription and endowment there is an impassable chasm of principle. The former is a makeshift, the latter a solution. Subsidy of art by subscription does not recognize the right of art to perpetual freedom from commercial competition; endowment does recognize that right. Subscription releases art from subjection on a temporary parole; endowment signs its emancipation proclamation.

"Being compelled, for its own survival, to

* Cf. "The Playhouse and the Play," pages 205-210.

appeal to existing public standards of taste within a given few weeks, or months, a theatre supported only by subscription is thereby prevented from *leading* public taste; yet to enable it to lead public taste is presumably the very object of the subscription; therefore, the enterprise is infected from the start with an innate compromise which tends to undermine the ideal at stake.

“Thus, at best, the principle of subscription may only check or defer the operation of the Law of Dramatic Deterioration; whereas the principle of endowment may annul it.

“At worst, the principle of subscription may—by its failure to check that law at the outset, and by the consequent failure of its special enterprise—shake public faith in the cause of endowment with which it is so frequently confused in principle.

“In any event, by seeking to subsidize a business instead of an art, subscription serves to obscure the real issue of dramatic emancipation—the issue whether the theatre’s function in the community shall be that of art or business.

“For an effectual business needs no subsidy; but an effectual art cannot live without it.

“Men of wealth, who endow museums, libraries, universities, do so, presumably, because they

believe in the special causes of those institutions, and wish to serve them. Yet men of wealth, who believe in the cause of the theatre and wish to serve it, have so far hesitated to endow the theatre, as museums, libraries and universities are endowed. Instead, when they have contributed money in its cause, they have subsidized it as a business, in the vague apprehension that thus they were subsidizing it as an art."

Both of the above comments are pertinent to the passing of the New Theatre. For almost universally in press and society this passing is considered and discussed as the passing of an endowed institution. The New Theatre, however, was never really endowed. Its founders said so repeatedly. The printed statement to that effect, in its prospectus at the time of its dedication, has been amazingly ignored.

Endowment for the theatre, therefore, still remains untried in this country.

Private endowment implies permanent support, through the use and expenditure of the interest accruing from an endowment fund, *not from the use of the principal itself*. Public endowment means support by the community in taxes.

What would be said of a university which should consume the principal of its funds in two semesters? Harvard University, the Rockefeller

Institute, the Carnegie Institute, are endowed institutions: The New Theatre was never such.

I emphasize this matter of true and false endowment because its right understanding is fundamental to all future organizations of the theatre on a really civic basis.

In organization, then, the New Theatre was *not* what the public strangely supposed it to be—new, in being endowed.

In policy, was it new?

Its policy was to produce plays in repertory. To that extent it was almost new to the present generation in America, though familiar to the generation of Wallack's day, and old in European tradition. To that extent, its initiative was enlightened and beneficial. But here another public misconception arises:

Repertory is simply a special schedule or sequence of producing plays. For the ends of dramatic art it has undoubtedly proved itself a better schedule than "the long run." But, contrary to popular misconception—repertory is not artistically an end in itself; it is simply a means. Repertory in itself, therefore, as a policy, begs the question: Repertory *as a means to what?* That is the true question of policy involved.

The New Theatre, however, never publicly declared an answer to that question. According to

their own various ideals, individuals and different sections of the public imputed to it an answer, and have sought to judge it by their own imputed policies. Since, however, the New Theatre never declared any further policy than the production of the best procurable plays in repertory, it can justly be held to no further policy; and within that non-committal scope of intention, its accomplishment may be declared remarkably fine and successful. Considered as an end in itself, its repertory, as a whole, was artistically and impressively staged.

But such a consideration is a purely static one. To what definite creative goal, for what dynamic policy, was its repertory a means?

For none.

That answer has been given, with melancholy emphasis, by the founders themselves, in their own relinquishment of their project, which, had it ever possessed a creative goal in their minds, must have been now at the very beginning of its career instead of at its end.

Just here lies the root of its real and inevitable failure. The New Theatre had no creative policy. There is no aspersion in this statement. Policy is another name for insight, vision, imagining. The vision of the New Theatre arose not in the imaginations of artists, but of connois-

seurs in art. The distinction is vast in its consequences.

The artist in his vision is dynamic; he discovers and loves modest potentialities, big with beautiful promise, better than the most ambitious actualities which lack such promise. Most of all his instinct is to create—to *do* the works of art, not to contemplate them. Work accomplished he gladly leaves behind him and labors onward.

The connoisseur, on the contrary, discerns and loves the beauty merely of work accomplished. *His* instinct most of all is to *collect* works of art, in order to contemplate them. In the enthusiasm of this vision of the collector, the connoisseur endows and patronizes museums, libraries, galleries of art—assembling for contemplation works of art already created by artists, *regardless of creating those conditions which tend to the creating of artists.*

In brief, the ideal of the New Theatre was the museum ideal—a static ideal in art—as contrasted with the studio ideal—a dynamic ideal in art. Its object was to “collect” for its repertory—according to standards of “public demand”—the “best procurable” plays in the market; its object was not, by its own demand, to *create* plays *the best achievable* in the hearts and imaginations of American dramatists, as the Abbey Theatre of

Dublin practically created the plays of Synge through the sympathetic insight of its artist founders.

Now there is no reason why the founders of the New Theatre, having the incentives of connoisseurs, should be criticized for not having the incentives of creative artists; especially as they never pretended to have the latter. But it is absolutely vital to recognize the truth that the real failure of the New Theatre in leadership of dramatic art lay essentially in this very difference between the incentive of art-connoisseurs and the incentives of artists.

Public service in art is creative service, and creative service in art is the incentive of artists alone. The incentives of artists, therefore, should be endowed by wealthy connoisseurs, if the connoisseurs themselves are effectually to cultivate that field which yields them those works of art which it is their own incentive to collect.

May we not, then, hope that the next venture, which shall aim to emancipate dramatic art from commercialism in America, will be focussed upon the studio idea of the theatre, as opposed to the museum ideal; that it will originate with artists of the theatre itself, and be really endowed, either by the community, or by citizens of wealth whose sympathetic insight shall recognize the need of a

specialized creative policy for cultivating the imaginative resources of our people—through the leadership of the theatre.

That would indeed be a *new* ideal for the theatre in America—the Studio Ideal.



THE NEW FOURTH OF JULY



THE NEW FOURTH OF JULY

FOR nearly one hundred and fifty years, the fourth of July has been set apart as a national holiday: On that day one hundred millions of American citizens leave their usual pursuits and are at leisure to express themselves.

How do they express themselves? What forms of happy festival have they developed? What monuments of civic art impress the American generations with the vast significance of "Independence Day"?

Merely to put these questions is to become conscious of the national indictment implied in answering them truthfully. No forms of happy festival, no appropriate traditions, no monuments of civic art, attest the national meanings of our country's birthday. Instead, that day has been given over to mere vacuous noise and murderous explosion, resulting in that appalling totality of accident, insanity and death, set forth in the statistics lately published by the Society for the

Prevention of Unnecessary Noise. In brief, our celebration of the Fourth has become the very travesty and bathos of national expression.

Why? Because, until lately, our country has ignored the function of art as the salvation of our civilization. Our national leaders have been least of all artists, and they have therefore allowed the perennial desire of the people for emotional expression to have vent in haphazard and chaotic explosion instead of providing imaginative forms for its splendid and harmonious development.

Our earliest leaders, to be sure, did practice one noble art, which upheld for two or three generations the status of our national holiday. Theirs was the art of oratory, which flourished, not only in the proficiency of such men as Hamilton, Webster, Wendell Phillips, and Lincoln, but leavened the whole mass of the people. That art, however—the only art which has ever lent dignity to the Fourth of July—has waned and almost disappeared. What, then, shall take its place?

In doing away with our old barbaric celebrations of the Fourth of July, by ordinances forbidding the sale and use of explosive fireworks, Washington, New York, Pittsburg, Cleveland and other American cities are clearing the ground for the foundations of a New Fourth. To make of

it, however, a festival commensurate in beauty, happiness and dignity with the national idea for which it stands, constructive work on a vast scale lies ahead. Here, then, is the opportunity to revive constructively for modern uses an ancient art: the art of pageantry.

What is the art of pageantry? It is an extension of dramatic art to the ends of popular expression: it is the art of audiences. Pageantry, that is, is a kind of drama in which the people are not merely spectators but participators. "Participation" is one of its watchwords; "Leadership" is the other. Therefore it is greatly important for the people to realize that the constructive leaders involved in pageantry are first of all artists: not first of all historians, archeologists, politicians, social workers, scholars—but creative artists imbued with the insight, desire and capacity to lead communities to express themselves in forms of civic art. To develop such a civic art adequately will doubtless take a generation or more. Meantime, how may we make a beginning?

To give some suggestions out of the writer's personal plans and experience is the object of this article. At the time of its writing, Mr. John W. Alexander and I have been invited to act as Masters of the Pageant in a two-year plan for

celebrating the Fourth of July at Pittsburgh.* Perhaps the best way to make some suggestions usefully is to give a brief outline of the general plan submitted by us to the Pittsburgh Committee, of which the Mayor is chairman, and by which the two-year plan has been publicly endorsed.

The aim of the Pittsburgh Pageant of 1910-11 is to convert the Fourth of July into a significant happy festival by means of a recreative art: to regenerate a mighty national holiday by infusing it freshly with the living spirit of civic liberty which gave it being: to kindle the people with the sense of their common citizenship and humanity. To this end, it aims to provide practical symbolic forms to express the available riches of history, folk-lore, tradition and contemporary American life. In 1910 it will emphasize chiefly the pageant material of the past, in symbols of national and local history, folk-lore and tradition. In 1911, it will emphasize the pageant material of the present, in symbols of the colossal industry, science and labor of to-day, and the world-promise of those vast forces for to-morrow. The celebra-

* Owing to political conditions at Pittsburgh, in the spring of 1910, this plan, though endorsed by the Pittsburgh Committee and the Mayor, its chairman, was not carried to fulfilment. Further constructive details of the plan, than those given in this chapter, are given in Appendix IV.

tion of 1910 will be chiefly episodic and processional; 1911 will be chiefly dramatic, and focussed upon its central feature—the Masque of Labor, a civic drama, or modern masque, composed by the writer, interpretative of the great steel, glass and mining industries of Pittsburgh.

In this Masque the few central characters will be enacted by some of our foremost actors, while the choruses, for which Mr. F. S. Converse will compose the music, will be participated in by thousands of the workers and citizens.

In this two-year plan it is the hope of the pageant-masters to initiate or revive certain customs which may with time, and their adoption in other American communities, become national traditions of Fourth of July festivals. Thus it is proposed, in 1910, to introduce the following official features:

1. Street Participants: These comprise Ballad and Carol Singers, Heralds [with Retinue], Venders, Show-Makers, Antics and Horribles.
2. Children's Parade.
3. Pantomime Pageants.
4. Venders' Fair.
5. Awarding of Prizes.
6. Historical Military Parade.
7. Folk-Pageant [by night].
8. Pageant Illuminations [by night].

The Street-Participants, distributed in various sections of the city, will wear vivid distinctive costumes, symbolical of the Fourth of July, designed by the Pageant-Masters. Of these, the Ballad and Carol Singers—chosen from boys' and men's choirs—will sing, in the early morning, and again at sunset, certain simple ballads and carols upon "Independence" themes. In public squares and street crossings, the Heralds—with staffs, insignia, retinue, and blare of trumpet—will make their proclamations. These will consist of a brief Invitation to the Pageant, an outline of the day's Programme, and the reading of the Declaration of Independence to the people.* The Venders carry trays, or push little carts, containing articles of Arts and Crafts, designed and made in the public schools. All money received from their sale goes to the City Pageant Fund. The Show-Makers perform a new variety of "Punch and Judy" show, in which Uncle Sam and John Bull are substituted for the puppets of Punch and Judy. Their retinue consists of Antics and Horribles, based on the old New England tradition of these, but differentiated: the Antics appearing as merry

* In those districts which are peopled almost wholly by foreigners the Declaration will be translated into the different languages.

jesters or clowns, the Horribles as devils, ghosts and grotesques.

The Children's Parade, in which no grown people take part, is devised in four general divisions, with color-scheme according to the seasons. Each division is led by a great constructed Giant, followed by the children in subdivisions, according to themes from Mother Goose, folk-lore, history, fairy-tales, etc.

The Pantomime-Pageants are substituted for the customary floats, and consist of portable wheeled stages, on which the pantomime-players enact certain motifs, chiefly humorous, appropriate to the special division of the parade to which they are assigned.

The Venders' Fair is a convention of all the official Venders at booths in the park, where take place the historical games, athletics, folk-dances and songs of the young people.

Here also occurs the ceremony, in costume, of the Awarding of Prizes for the various competitions of the day.

The Historical Military Parade aims to present a vivid spectacle of all former American troops and armies, from earliest colonial times, with historical uniforms and music, accompanied by former American populaces, cheering and commenting in action, in lay-costumes of the different

periods. This parade is reviewed symbolically by Lincoln.

The Folk-Pageant symbolizes the fusion of many nationalities in the American nation. Divisions of Greeks, Italians, Russians, Croatians, Swedes, Hungarians and a dozen other nationalities, in their national costumes, singing their national anthems and led by their national heroes—men like Garibaldi and Kosciusko, who have stood in their own lands for civic liberty—are reviewed, at night, symbolically by Washington and the Signers of the Declaration from a raised stage representing the interior of Independence Hall. Here, too, are performed their national dances, culminating in a national "Liberty Dance" expressive of America.

The Pageant Illuminations, emblematic in character, are of three kinds: electric, calcium and aerial fireworks.

Besides the above features, outdoor and indoor plays for children and young people, depicting themes from American history and folk-lore, are planned for outlying sections of the city.

In August, 1909, the city of Gloucester, Massachusetts, produced as a pageant "The Canterbury Pilgrims," in which about fifteen hundred citizens participated, while twenty-five thousand witnessed the pageant. Its really great significance lay in

the enthusiastic participation of the Gloucester people in an art unprecedented in that old Puritan community.

Leadership by artists: participation by the people; these are the factors which should make of pageantry the regenerating art for the New Fourth. And so, whether as in Pittsburgh, on a large scale, or in the smallest country community, on the least scale, pageantry holds for the people the richest promise of alleviation and expression. To achieve its promise, however, the highest standards of art must be devoted to the widest democratic service. To this end, for all who may plan to adopt pageantry for Fourth of July purposes, I make the following practical suggestions, applicable to any community:

Organize a permanent Pageant-Committee of unimpeachable citizens.

Appoint sub-committees, the chairmen of which are artists, or of artistic bent, in their several special departments.

Plan to adopt pageantry definitely for five years. Continuity of effort is essential: the regeneration of the Fourth is worth it.

Choose for Master of the Pageant only an artist who combines high standards in art with democratic sympathies.

Raise money, if possible, wholly by public sub-

scription or vote. To raise it wholly by the donations of a few rich citizens excludes the vital principle of complete popular participation. Let every school child give five cents; every householder and club member twenty-five cents.

Establish pageantry traditions, local and national. Do not seek novelties for their own sake, but only features technically excellent in the art involved.

Adopt the theme of Liberty as the underlying motif of all pageants. It is the essential idea of the Fourth, and susceptible of infinite variations.

Revive Antics and Horribles * on an artistic basis. They are our only national tradition in Independence Day pageantry.

Revive oratory, subordinated to pageantry purposes.

* In this connection I may quote a brief excerpt from an address on "The Drama as Community Recreation," delivered by me at Wilkes-Barre, Pa., in March, 1912:

"You may think it odd, perhaps, that I include in a list of holidays, some of them very time honored, so gay and topsyturvy a holiday as April Fool's Day. It is not officially a holiday, but, nevertheless, it is observed by small gamins and little girls, and why do they observe it? Out of perennial love of mischief and joy. For this—with a few artists to officer them—their gambols might take on permanently forms the most delightfully grotesque. Here is an opportunity for the public to make fun of itself—with artistry. I mention this merely in passing, to show that there is not any aspect of leisure in which even tomfoolery might not be made delightful, and even beautiful, through expressions in art."

Enact plays for children, outdoors and indoors, on Independence Day themes. This may be done throughout the year and be correlated with the pageant on the Fourth.

Search the library archives for local, state and national folk-lore. Rich material exists there.

Encourage the writing and singing of ballads and carols, and the composing of music to them; also the arts and crafts among children.

Avoid waste of material. Let all costumes and pageant properties be made with the view to their permanent preservation by the community.

Substitute for floats—which are static, expensive and usually inartistic—features more dynamic, artistic and popular, for which the people themselves may prepare: such as pantomimes, dances, choruses.

Let the public schools, churches, playground associations, social clubs and societies prepare for the pageant at least six months in advance; and let them take real fun in doing so.

Use only American material, but in so doing conserve all the riches which other countries have brought to us in our newer citizens: the folk-lore, music, costumes, pantomimes, puppet-shows, histrionic gifts, and, above all, the *temperament* which are inherent in our immigrant population.

Conduct all convenings and rehearsals with the

aims of strengthening fellowship and democratic citizenship.

Keep these aims constantly before the people through channels of the press, pulpit and schools.

On some such basis as the above, the New Fourth, regenerated by pageantry, may create its counterpart in festival at the winter end of the year; and another generation may participate in the rhythmic expression of a great people, conscious at last of its civic ideals, in the perennial art festivals of Christmas and Independence Day.

APPENDICES

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APPENDIX I

CHILD ACTING

A SYMPTOM

Reference from Page 197.

NO contemporary issue of the theatre illustrates more strikingly than child-acting the age-long division in Anglo-Saxon communities between art and civics, and the need of the civic theatre to reconcile them permanently. When such sincere public servants as Norman Hapgood and Jane Addams publicly oppose each other on this issue, it becomes a symptom of national consciousness worthy of deep thought.

In the spring of 1911, with the friendly assistance of Dr. Luther Gulick, of the Russell Sage Foundation, I tried to effect a meeting and discussion between the Child Labor Committee and the Committee of the American Association of Producing Managers. The effort did not meet with success. Soon afterward I was instrumental in organizing, with Mr. Augustus Thomas, the general committee of the National Alliance for the Protection of Stage Children. This committee includes, among its members, the following men and women:

Augustus Thomas, John W. Alexander, Rev. Percy S. Grant, Rev. Thos. R. Slicer, Daniel Frohman, Kate Douglas Wiggin, Prof. William Lyon Phelps, Henry B. Harris, Hamlin Garland, Percy MacKaye, Winthrop Ames, Hamilton Wright Mabic, Francis Wilson, Mrs. Fiske, Julia Marlowe, Josephine Peabody, Mary Shaw, F. F. Mackay, Annie Russell.

This committee was organized to support the making of wise discriminative laws for the prevention of all abuses in the child-actor's calling. It would seem, therefore, that its objects must be the same as those of the Child Labor Committee. At first I thought so, and considered that the two committees would only have to meet to reach mutual understanding and agreement. But a schism of opinion soon became apparent. The schism is, so to speak, one between abolition and temperance. The civic workers for the abolition of child labor maintain: *No* children should be permitted to act in public during night hours. Their opponents—artistic, civic and theatrical workers of the National Alliance and their sympathizers—maintain: *Some* children should be permitted thus to act, *provided* they are rigorously safeguarded.

The issue then might seem to be—the practicability of rigorous safeguarding. But no: the issue is not so plain. For the Child Labor workers themselves are divided in opinion; some would permit child-acting if they be convinced that proper safeguarding is under our political conditions, about which some are skeptical; but

others would permit child-acting under no circumstances whatever, believing it to be intrinsically bad for children and the race.* Here, then, in this latter belief, comes to the surface the age-long, deep-rooted, Anglo-Saxon view of suspicion toward the civic function of all art.

Focussed upon this latter belief, the issue between the opponents becomes plainer. It is this: civic workers within the theatre (and their sympathizers)—to whom the theatre, however neglected or debased by the forces of society, is still dear for its art's sake—propose to purge their institutional body of the special disease (child-abuse), not to cripple it permanently by the legal knife (total abolition of child-acting from the theatre's art). Their opponents, civic workers outside the theatre (and their sympathizers)—

* In this connection, an anomaly, presented by the present state of public opinion and the theatre, is seen in the attitude which, for practical reasons, has to be taken by the Educational Theatre toward professional acting. In their avowed object—self-development through dramatic art—the Educational Theatre leaders inevitably inculcate in their pupils a love and happy veneration for the art involved—the true art of the theatre. But then they have to add hastily the warning: "But be sure, my child, never to go into it. Don't be a professional!" Indeed, one of the so-called advantages which is held out for child-acting in the public schools is the assurance—to parents and lovers of children—that thereby the young people will be inoculated against "the glamor of the stage." There is, of course, a real basis for this in the grotesque perversions of the true glamor of the stage which commercialism in the theatre causes; but such perversions should not lead to public warnings against the stage, but to public exhortations to right those perversions. Here again the principle of the civic theatre idea—as the radical solution of the difficulty—is apparent.

to whom the theatre, because of its neglect by society (and so, in that responsibility, by themselves!) is *not* dear, even for its art's sake—propose to cut out the disease by the knife, careless of however permanently that act may cripple the body.

The opposition, therefore, is between lovers of the theatre, and neglecters (or ignorers) of it. Now here is where the civic theatre idea reconciles the opponents. For that idea implies in the theatre the practicability of the ideal—cherished by both in common—public service. In the art of the civic theatre, childhood would, of course, be represented; but in the basis of the civic theatre there could arise no abuses of childhood, for no causes for it would exist there.

Why not, then, in this issue, sympathize with the abolitionists and throw aside altogether the existing commercial theatre, in allegiance to the civic theatre? For the simplest of reasons. The commercial theatre is, in fact, all existent; the civic theatre is, as yet, non-existent in fact. Moreover, the art of the civic theatre, in many of its most vital technical elements, has been conserved, however poorly and intermittently, by the commercial theatre alone, during the centuries of its dominion over the realms of leisure. The commercial theatre, then, ought not to be thrown aside. In any case, it cannot be. But if it could—until the creation of its nobler substitute—it would be a national calamity. For the art of the future would be crippled thereby, even in its present fetters. Let us, then, as civic workers,

devote our energies to regulating the commercial theatre, not to maiming it, while devoting our creative enthusiasm to founding on nobler bases the theatre of the future.

In the hope of being useful to this important cause, by helping to clarify it through enlightened legislation, a small party of American dramatists travelled, in April, 1911, from New York to the capitals of Wisconsin and Illinois, to address the committees of the state senates, as delegates from the National Alliance for the Protection of Stage Children.

This was probably the first instance, in America, of personal coöperation between theatrical workers, as artists, to achieve legislation affecting their art. As such it made interesting history. Our party of delegates consisted of Augustus Thomas, Edwin Milton Royle, Josephine Preston Peabody (Mrs. Lionel Marks), and myself, dramatists; with us were two other professional workers, Mrs. Bertha Kunz Baker, interpreter of plays, and Miss Fola La Follette, actress. At Chicago, Mr. Hamlin Garland, the writer, joined our delegation.

In the senate chamber of Wisconsin a significant incident happened. Probably for the first time, the lines of a modern poet-dramatist were spoken movingly before legislators in assembly. Mrs. Baker was officially requested to interpret, from the chair of the president of the senate, a scene from a play of Yeats. In the light of a reconciliation between dramatic art and civics, this invitation was auspicious for the future. In

Wisconsin, our mission was wholly successful. In Illinois, opposed by the nobly-earned prestige of Miss Addams, it was only partially successful.

Space does not permit here a full discussion of the *pros* and *cons* of this issue. That would necessitate a small volume in itself. Some *pros* are published by the National Alliance in a pamphlet, "Stage Children of America," * consisting of data largely gathered by Mr. Francis Wilson. Some *cons* of the issue are printed in a special pamphlet published and distributed by the Child Labor Committee; that pamphlet, however, was shown by Mr. Augustus Thomas, before the Wisconsin Senate, to contain a very large number of vital errors, attested by sworn affidavits, signed by scores of witnesses.

The stenographic records of the Senate Judiciary Committee of Illinois, in April, 1911, furnish full data concerning the speeches made there by the National Alliance delegates and by Miss Addams and her supporters. From these, I include here the following excerpt from the speech made by Mr. Hamlin Garland.

"I hold in my hand," said Mr. Garland, "an address made before this committee by Miss Jane Addams, of Chicago, and before commenting upon it I want to explain that I have known Miss Addams for many years, and that I admire her unreservedly and that I have contributed from time to time (by way of lectures) to her work in

* Procurable from the National Alliance, 1410 Times Bldg., New York City.

Chicago. She is my friend; so are her associates at Hull House, and in most of the work they are doing they have had my hearty support and sincere admiration; but I feel that in excluding children from the stage of Illinois, they are, in my judgment, not only striking a serious blow to dramatic art in this country; they are attempting the quixotic and the illogical in their crusade. I quite agree—the Alliance agrees—to all the criticism which Miss Addams voices against the low theatres, the concert halls, and vulgar picture shows, but this criticism is just as applicable to those theatres when the child ceases to be fifteen and becomes sixteen. I would rather my girl went upon the stage at eight than at sixteen. Indeed, all that Miss Addams says of girls going home unattended applies with peculiar force to girls of sixteen. I am willing to admit that the stage is a dangerous place for young girls of sixteen, but then so is a department store or a restaurant, and the very most dangerous time for both boys and girls is from sixteen to eighteen, not from seven to sixteen. What we need to do is to raise the general level of the theatre, and I believe the law as drawn up and put in force in New York will enormously benefit the adult actors as well as safeguard the child."

One distinct advantage of legislation supported by the National Alliance is that the managers stand willing and ready to carry out all of its provisions, and thus to see that the laws are made effectual by obedience from within the theatre. Whereas the legislation, supported by the Child

Labor Committee, for indiscriminate abolition of child-acting, is, very frequently, dodged and disobeyed in those states where it is supposed to be in force. In Illinois, for instance, I was assured, by both theatrical and civic workers, that the anti-child-acting law is disregarded altogether, except where Miss Addams and her assistants follow it up and detect defaulters by personal investigation.

A juster safeguarding law, voluntarily obeyed, would seem to be a better alternative, for the sake of those for whom the laws are made—the abused children themselves.

Among the articles of safeguarding children advocated by the Alliance is one by which no child shall be permitted to act during night hours in any community, without the consent of the District Court Judge, in addition to personal consent obtained from official representatives of all local organizations in the interests of child welfare. Such a law in Chicago would ask voluntarily the consent in each case of Miss Addams herself. Besides this, the managers approve a law to provide tutors or governesses for the stage children, appointed by the public school boards, with salaries and travelling expenses paid by the managers themselves. Indeed, all the provisions for safeguarding appear strongly secure. The State of Wisconsin, always particularly progressive, has approved the policy of the Alliance.

In connection with child-acting legislation in Massachusetts, I reprint here the following published letter, contributed by me to the Editor of

the *Boston Evening Transcript*, for March 16, 1910:

DEAR SIR:

In the public discussion of the pending amendment of the child-labor law, which relates to the acting of children on the professional stage, may I—as a dramatist by profession—call briefly to your attention certain respects in which child-acting is vital to the art of contemporaneous drama, and to the influence for good of that art upon civic ideals and problems of to-day?

As one intensely interested in the emancipation of children from degrading child-labor, and as one also who has sought—through lectures and published writings—to arouse public opinion to reform the fundamental abuse of the theatre's function in society—namely, its commercial basis—let me preface my belief that of all the theatre's factors, child-acting is—first and negatively—least of all touched by the baneful influences of commercialism, and secondly—is a very positive factor for uplifting the influence and status of the theatre, and so for ennobling the influences upon childhood itself in our communities.

I do not urge, therefore, any considerations whatever of a private business, but simply conditions of dramatic art in its service to the common weal. Moreover, it goes without saying, that I do not refer in this letter to the performances of children in those low vaudeville houses and music halls, which no enlightened statute has the right to classify under the legal head of "Theatre."

It would be just as enlightened to classify the works of Dickens and Thackeray in the same category with the works of the most depraved dime-novelist, under the one legal head: "Novel."

Briefly, the dramatist in his art is vitally affected—amongst other things—by these three things, in which child-acting is involved:

- (1) The scope of his theme.
- (2) The scope of the actor.
- (3) The public status of the theatre.

First, then, in regard to the dramatist's theme, its scope: If child-acting is prohibited, a vast and inspiring field of creative effort is—at one blow—cut off from his imagination and art. An arbitrary law (affecting vitally his art, yet ignoring its nature) says to him: "You shall not choose any dramatic theme to which the child-value is essential." And what do I mean by "child-value"? I mean the *emanation of the spirit of childhood*, which no mature person, who happens to measure a child's length by the yard-stick, can ever reattain to: the emanation of childhood, roughly speaking, under the age of twelve.

Now this child-value in drama is all-important to a great variety of themes vital to the public to-day. The dramatist has written, let us suppose, a drama on child-labor: its theme is to impress vividly upon the people the poignant and degrading misery to which childhood is subjected in our factories with the aim of rousing public opinion to right these conditions. The chief character is a little child—for the purpose in view, of

tender age, about seven or eight years old.* It is to be enacted by a child-actor—a happy and well-cherished little artist behind the footlights, who thus devotes its discipline and training to the task of helping to emancipate its unhappy brothers and sisters beyond the footlights. Only such a child-actor (not a spurious substitute in the way of a grown-up counterfeit, or, worse still, an abnormal dwarf) could possibly impersonate such a part and achieve the resulting public good. Yet a law is passed to prevent this public good. Surely this needs no enlarging upon. But to give an example: One of the most delightful, poetic and uplifting plays ever written in America, Josephine Peabody's "The Piper," has lately been honored—and bestowed honor upon us—by winning the Shakespeare Memorial prize, and is soon to be acted at Stratford-on-Avon.† The theme is one of childhood—the pied

* In Miss MacFadden's remarkable play "The Product of the Mill," the first child-labor play to be performed (in Boston, 1912), the child-hero had to be conceived as considerably older, in order to meet the legal requirements of an interpreter over sixteen years old. Moreover, this made it necessary for the rôle of a boy to be enacted by a young woman. The result in that rôle—although sufficiently effective to pass muster with an uncritical audience—was distinctly "theatrical," and lost the sense of reality which the author must have intended, and which the audience of the near-future will surely demand from such plays. Had the true values of art been preserved, the illusion of an abused little child would have been greatly more poignant.

† Performances of "The Piper," when afterwards acted "on the road," were legally delayed or forbidden because of its child-actors; and for that reason it was not seen in Massachusetts. When they were acting in "The Piper" in the New Theatre, New York, I personally interviewed these little ac-

Piper and the children to whom he piped: its public influence is bound to be wonderfully beneficial, and to it the child-value is essential. Let the reader of this read it (it is published) and imagine the children acted by other than child-actors. Should, then, such a play be prohibited by law from being rightly interpreted?

Child-value, then, is as all-important to interpreting many themes of the dramatist, as it is to the painter and the sculptor. A mature person, dressed and posed as a little child, could as fittingly sit for a child-figure to a portrait painter, or to a sculptor for a child-motif in sculpture, as impersonate fittingly a child-part for a dramatist.

Secondly, the scope and art of the actor is affected. Most of the highly gifted actors of all times have begun their art as children. Technical excellence in mature acting is, therefore, affected by beginning early, as in the other fine arts. Miss Ellen Terry has declared this uncompromisingly. This again affects the whole art of the dramatist, on its interpretive side. The art of child-acting is thus the foundation of a very noble art capable of developing our people in civilization.

Yes, but (thirdly) is it *actually* a noble art? Does acting—does the drama—left to the control of commercial motives—develop our people in civilization?

In many instances, no; but these instances are practically exclusive of child-acting, which is itself a lovely and renovating force in an institu-

tors and actresses, and happier or more fortunate children I have seldom seen.

tion relegated to destructive influences by an apathetic or adverse public opinion. For if public opinion took a really enlightened view of the public function of the theatre, it would, of course, put it upon a wholly non-commercial basis, like that of the universities, art museums, and public schools.

Meantime, however, until it does so, it will do, I believe, a great and needless wrong to the better influences of the theatre itself, and therefore to the common weal, if it forbids child-acting. For, by so doing, the public virtually says to the theatre: "Go to! You are a vast public influence, and you are on the way to the devil. Go, then, a little quicker, and take us along with you!"

Will the Commonwealth of Massachusetts make such an exhortation?

Bad as undoubtedly are many conditions of the stage, I may add—as a worker in the theatre—that I count it as an inspiring and educative advantage to have been practically born in it, and to have experienced as a child an early sense of the discipline in art, the idealism of purpose and the hard work of life "behind the scenes."

This, of course, is a personal view of the subject; but surely—before child-acting is wholly forbidden by law as harmful—strong and specific statistics should be forthcoming to show that it is so, when properly regulated by law.

APPENDIX II
THE MUNICIPAL THEATRE MISCON-
CEIVED

AN INSTANCE

Reference from Page 105.

THE following extract from a letter written in January, 1909, by the chairman of the Art Commission of the City and County of Denver, Colorado, illustrates the astonishing misconception both of art experts and the public as to what constitutes a municipal theatre. In this instance, of course, there is no reason why the art commission of Denver should have been familiar with the civic theatre idea, which at that time had not yet been promulgated. But there is every good reason why such a body, representing the interests of the public in art, should have taken the pains to familiarize themselves with the numerous examples of the municipal theatre long established in Europe. Needless to say, such examples would have shown them that any municipal theatre, to deserve the name, must possess a permanent stock company of actors with an expert director, supported by the city. Needless to say, also, no true municipal theatre would place the municipal authorities in the gro-

tesque position of making a contract with a commercial manager to supply it with attractions.

It is perhaps a pertinent suggestion that the Drama League of America—organized since the date of this letter—should aid in so enlightening the art and government authorities of our cities that such elementary misconceptions may not recur in high places.

The letter, in excerpt, from the Chairman of the Denver Art Commission, is as follows:

“Our theatre is contained within the Auditorium—in other words the larger building is convertible into a smaller theatre with a seating capacity of 3,500. The Auditorium is owned and controlled by the city for the benefit of the people. Last year the administration decided to try the experiment of running a municipal theatre. A contract was made with a New York management, whereby they agreed to provide first-class attractions at popular prices (25c to \$1.00) for 20 weeks, beginning 1st November, 1909. The city reserved the right to veto any play not considered satisfactory. The city has just exercised that power, and the theatre is closed for this week because the time was too short to arrange for an alternative play. It is early yet to form an opinion as to results. The undertaking has met with popular approval, and so far no money loss has been sustained. Although the city retains full control over prices and plays, it is doubtful whether that would bring the enterprise within the meaning of the word ‘educational’.”

APPENDIX III

THE GLOUCESTER PAGEANT

Reference from Page 161.

AS the contemporary record of the Gloucester Pageant was, through certain oversights, very meagre, the following excerpts from the official Announcement and the complete Programme are here reprinted:

THE GLOUCESTER PAGEANT

ANNOUNCEMENT

"The Canterbury Pilgrims" is a poetic comedy, based upon the "Prologue" of "The Canterbury Tales" of Geoffrey Chaucer. Including among its characters the famous "nine and twenty" pilgrims, to whom are added historical persons of the time, such as King Richard II, John of Gaunt, and John Wycliffe, it deals with many sides and shades of human character. In the large, humanistic nature of Chaucer, himself the central figure, these many sides are reconciled. For him

"Rich man, poor man, beggar man, thief,
Doctor, lawyer, merchant, chief"—

are all worthy of interest and sympathy as fellow men. Thus the dramatic Pageant, in all its amplifications of the Comedy, will aim outwardly to portray that manifold poetry of human character, which is common to all eras of men.

In view of the educational and artistic interest attending the Gloucester Pageant, prizes will be awarded, by a committee of notable scholars and artists, as follows:

PRIZES

- For the best group of fifteen or more persons in fourteenth century Chaucerian costume First Prize Cup
- For the second best group of the same, Second Prize Cup
- For the best group of fifteen or more persons in national folk-costume, First Prize Cup
- For the second best group of the same, Second Prize Cup
- For the best individual make-up of any character from Chaucer's "Canterbury Tales" First Prize Cup
- For the second best individual make-up of the same Second Prize Cup
- For the next twelve of the same, Twelve Prize Shields

In the case of the fourteenth century groups, prizes will be awarded according to historical accuracy and ensemble of artistic effect.

In the case of the national folk-costume groups—which may comprise any groups in native costumes of modern nations, such as Italy, Russia, Greece, Portugal, etc.—prizes will be awarded according to national accuracy and artistic ensemble.

In the case of individual competitors, prizes will be awarded according to historical accuracy, artistic effectiveness, authenticity in make-up, acting and characterization of the particular Chauverian character depicted.

The competition for prizes is open to all who are interested, and application to compete and take part in the Pageant may be made by communicating with the Master of the Pageant, before July 20th.

LIST OF THE JUDGES

| | |
|---------------------------|----------------------------|
| Miss Viola Allen | Robert Underwood Johnson, |
| Prof. A. Platt Andrew | Esq. |
| Miss Margaret Anglin | Charles Rann Kennedy, Esq. |
| Prof. George Pierce Baker | Mrs. Charles Rann Kennedy |
| Miss Cecilia Beaux | (Miss Edith Wynne Mat- |
| Madison Cawein, Esq. | thison) |
| J. H. Chapin, Esq. | Mrs. Percy MacKaye |
| Mrs. Adelaide Cole Chase | Mrs. Eric Pape |
| E. H. Clement, Esq. | Edward W. Redfield, Esq. |
| Mrs. Walter Damrosch | Prof. William H. Schofield |
| Arthur Fairbanks, Esq. | Louis St. Gaudens, Esq. |
| Augustus Franzen, Esq. | Louis Evan Shipman, Esq. |
| Lucia Fairchild Fuller | Naval Constructor Elliot |
| Mrs. John L. Gardner | Snow, U. S. N. |
| Charles Grafly, Esq. | Edmund C. Tarbell, Esq. |
| Dr. Frederick W. Hamilton | John E. D. Trask, Esq. |
| Miss Elizabeth Hammond | Mrs. George Tyson |
| Henry O. Walker, Esq. | |

PROGRAMME

THE GLOUCESTER PAGEANT

PARTICIPATORS IN THE PAGEANT are of two kinds:

PAGEANT-ACTORS, trained by Eric Pape, Master of the Pageant, assisted by Messrs. MacKaye, Safford and Duncan, composed of volunteers, who act non-speaking parts; also citizens and children, organized under the following five main groups:

Group 1—Canterbury Pilgrims, in costumes authentic to Chaucerian characters.

Group 2—Fourteenth Century Pilgrims, costumed irrespective of authenticity to Chaucerian characters.

Group 3—Ecclesiastics, Monks, Bishops, Nuns, Choir Boys, etc.

Group 5—Guildmen, in costumes symbolical of trades and professions.

COBURN PLAYERS, trained by Augustin Duncan.

Musical Numbers—composed and selected by Walter Damrosch—conducted, and Singers trained by Charles L. Safford.

SCENARIO

Bugle Call—"The President," when President Taft enters the Park.

The audience is requested to rise and remain standing until after the singing of the "Star Spangled Banner."

Just as the President enters his box the large pyrotechnic will be ignited.

"The Star Spangled Banner," sung immediately after the Bugle Call, by the assembled multitude, by the adult mixed chorus of 200, by the 600 school children, and accompanied by the 65 players of the Military Band.

Presidential Salute of 21 guns.

Overture—introductory to the total pageant, suggestive of its enactment beside the sea, emphasizing its three main motives—peasant comedy, imaginative vision, regal and ecclesiastical ritual.

ACT I

Scene: The Courtyard of the Tabard Inn at Southwark, near London.

Time: April 16th, 1387. Late afternoon.

At the close of the Overture appears the Curtain of Fire, Blue and Green, supported on either side by Masks of Comedy.

During the few minutes while the fire-curtain lasts, the orchestra will play an introduction appropriate to the singing of "Summer is y-comen in."

Song—"Summer is y-comen in."

Simultaneously, Groups 1 and 2 (some of which first appear, winding down the path from the great rock), singing, enter the stage, which represents the courtyard of the Tabard Inn toward evening.

Morris Dance—Musical accompaniment, four bagpipes.

Song—"Come Hither, Love, to Me."

The Pilgrims shout—"To Canterbury."

Song—"The Boar's Head": Carol.

Fire-curtain, Green and Violet, supported by the
Masks of Tragedy.

ACT II

Scene: Garden of the One Nine-Pin Inn, at the
little hamlet of Bob-up-and-down, en
route to Canterbury.

Time: April 19th. The afternoon.

While the fire-curtain lasts, the orchestra plays
music appropriate to introduce the opening
of Act 2, which represents the garden of the
inn at Bob-up-and-down by daylight.

Bird Calls—Robin, thrush, canary, lark,
cuckoo.

Dance—Wandering Minstrel and his troupe of
Dancing Children, also children of the vil-
lage of Bob-up-and-down.

Song—"The Wife of Bath."

Song—"Ye Pouting Wenches, Pretty Wives,"
sung by the Friar.

ACT III

Scene: Same as Act II.

Time: Evening of the same day.

Curtain of Fire—Violet and Rose, supported on
either side by the monogram of President
William Howard Taft.

Musical Interlude while the fire curtain lasts: drowsy music motif, suggesting the feeling of evening after a bright warm summer's day, when all the world seems satisfied; suggestions of droning insects and nesting birds—"That slepen al the night with open ey."

Slow ringing of the chapel bell.

A moment's silence, the nightingale is heard, followed by notes of an organ and celestial voices, and accompanied by the appearance of the vision.

ACT IV

Scene: A public place in the neighborhood of Canterbury Cathedral.

Time: The next day.

Fire-curtain, Red and Yellow, supported on both sides by the American Eagle and Shield.

While the fire-curtain lasts, the orchestra plays an Introduction to Act 4, appropriate to the martial and spectacular nature of the Act's opening.

Upon the disappearance of the fire-curtain, the stage is discovered thronged and massed effectively by Groups 1, 2, 3, 4, and 5. Conspicuous among Group 5 is the figure of King Richard, before whom is performed a joust between two knights on horseback in full armor and accoutrement.

This joust or tournament is accompanied by battle music.

Song—"The Canterbury Brooch Girls."

Song—"High and Low, Low and High."

St. Thomas' Hymn—Sung by children and adult chorus.

Small distant bells heard.

Pealing of the church bells in the town of Gloucester, with which orchestra and chimes and chants coöperate in a grand finale.

Pageant Procession—Consisting of all Participants in the Pageant circling the great amphitheatre in its course.

Simultaneously, the Hymn of St. Thomas will again be chanted, while the Pageant Procession moves along its course, and the chimes continue to ring forth.

When the Pageant Procession, having completely circled the amphitheatre, is disappearing behind the scenes, aerial fireworks and searchlight display close the performance.

APPENDIX IV

THE PITTSBURGH PAGEANT

Reference from Pages 45 and 254.

THE following suggestions, taken from the Pageant Plan proposed for Pittsburgh, may perhaps be serviceable to makers of pageants elsewhere. They are included for that reason. They consist of excerpts from the General Plan, submitted to the Pittsburgh Committee by the pageant-masters, March 15, 1910.

The most distinctive dramatic feature planned for 1911 was "The Masque of Labor," a civic drama by the writer, for which Mr. F. S. Converse was to compose the music, and in which large numbers of the steel and glass workers were to participate, led by a nucleus of experienced actors and actresses in the speaking parts. Of this Masque it is not feasible here to give an adequate account. In foregoing chapters of this volume references are made to it on pages 60, 71 and 255. It is not referred to in the following General Plan, which applies only to 1910.

In the spring of 1910, preparations for the two-year plan were actively going forward, with the hearty support of the Official Committee and

the Mayor of Pittsburgh, when there occurred in that city a political upheaval, which postponed the project indefinitely.

Excerpts from the General Plan follow:

PITTSBURGH PAGEANT

1910—1911

GENERAL PLAN
FOR 1910

COMMENTS ON GENERAL PLAN FOR 1910.

DEvised AND OUTLINED

BY

PERCY MACKAYE

AND

JOHN W. ALEXANDER,

Masters of the Pageant.

In the pulsing labor and promise of to-day, Pittsburgh is perhaps the most significant of American cities. To express Pittsburgh, with all its teeming industries, in terms of civic art, so that the cities of America and of Europe, through the eyes of their invited representatives in civics, art and education, convened for that purpose, shall recognize the vast world-forces which it wields—that, preëminently, will be the object of Pittsburgh's greater national effort in 1911. In

preparation and organization for 1911, the pageant of 1910 is provided.

By the execution of this two-year plan, Pittsburgh will attract to itself national attention and prestige: as the city which leads America in mightiest industries, it will also lead the cities in the mightiest of civic arts. More than that: it will have the just pride of initiating the first sustained effort to make of a meaningless Fourth of July a holiday holy with national spirit—a merry day with a meaning in it.

GENERAL PLAN

The general plan divides itself, naturally, into three divisions, Central, Intersectional, Sectional.

The Central celebrations will take place at Flag Staff Hill.

The Intersectional celebrations fall under the three distinct celebrations: (1) Street Celebrations in the various parts of the city; (2) the Children's Parade, which, starting at some appropriate place in the city, will pass through the streets of the city, and disband at some appropriate place in Schenley Park, where the third distinctive Celebration, *viz.*, (3) Celebrations in Park, will take place from about 10:30 A. M. to 12:30 P. M., during the time occupied by the two Fourth of July Ball Games at the Ball Field. The Celebrations at the Park, therefore, are intended chiefly for that portion of the populace which will not attend the Ball Games.

At 4:30 the Historical and Military Parade will commence to be reviewed symbolically by Lincoln, and will have its focus point at Flag Staff Hill, or some adjacent spot.

From 8 to 10 will occur the Pageant Illuminations, which will take place in various parts of the city.

From 7:30 to 10 will occur the Pageant of Peoples, or Folk-Pageant, a torch-light parade of the various nationalities (Italians, Greeks, Russians, etc.), the focus point of which will also be at Flag Staff Hill, and will be reviewed symbolically by Washington and the Signers of the Declaration of Independence. Here will take place the folk-dances of the various nationalities, concluding with a national folk-dance of America - the Liberty Dance.

The Sectional Celebrations are arranged for that portion of the population whose districts lie too far away from the city proper, to take part in or witness the Central and Inter-sectional Celebrations.

CHILDREN'S PARADE

(Arranged in Four Divisions, according to Color-Scheme of the Four Seasons.)

NOTE: Five constructed Giants will accompany the Children's Parade, viz.: Uncle Sam (leading the whole parade) and the following four giants, leading respectively the four divisions of the Seasons: (Winter) Santa Claus; (Spring)

Chanticleer; (Summer) Mother Goose; (Autumn) Jack-o'-Lantern.

DIVISION I

(For which Winter suggests the Color Scheme)

Prevailing Colors

Holly Red—Deep Green—Glistening White.

(In arranging colors for the costumes of this division it will by no means be necessary to restrict them to these three colors. Natural tints may safely be used as a relief, but the prevailing colors should be red, green and white.)

GROUP I

Santa Claus

Features:

- (a) Small Christmas trees on red poles with white streamers.
- (b) Huge stockings dangling from a pole.
- (c) Jack Frost and his imps and elves.
- (d) Children dressed as toys, Jack-in-the-Boxes, etc.
- (e) Banners, etc. (appropriate).

GROUP II

Soldiers

Features:

- (a) Valley Forge.

- (b) Colonial.
- (c) 1812-Period, etc.

GROUP III

Father Time and The New Year

Features:

- (a) Time dressed in brown robe with white hair and beard and scythe.
- (b) Children in white tunics and wreaths of buds and young green.

GROUP IV

Athletics and Sports

- I. *Athletics*—(appropriate banners and insignia to be designed by Arts and Crafts and submitted).

Features:

- (a) Skating—short pea-jackets—red-knit caps.
- (b) Coasting—Canadian tobogganing costumes, etc.

GROUP V

St. Valentines

Features:

- (a) Cupids.
- (b) Hearts.
- (c) Arrows.
- (d) Valentines—of sentiment.
- (e) Valentines—of comedy, etc.

(This group can be varied by children carrying holly wreaths and evergreen garlands.)

DIVISION II

(For which Spring suggests the Color Scheme.)

Prevailing Colors

Tender Brown—Pale Green—Light Yellow—
 Various shades of Pale Lavender—
 Pink and Blue.

(Use Blue and Lavender sparingly and always
 in warm tones and never in the intense colors.)

GROUP I

Maying Parties

Features:

- (a) May Queens and their courts.
- (b) May-poles, etc.

GROUP II

Athletics—appropriate banners and insignia to
 be designed by Arts and Crafts and sub-
 mitted.

Features:

- (a) Baseball—in team suits.

GROUP III

Spring Flowers (according to Color Scheme)

Features:

- (a) Pussy-willows.
- (b) Daffodils.
- (c) Cowslips.
- (d) Violets, etc.

GROUP IV

Newsboys and Bootblacks—banners and insignia to be designed by Arts and Crafts and submitted.

GROUP V

Butterflies and Barnyard Fowls

The Butterflies should be kept in groups of different colors.

The Fowls should be done in neutral tints as a relief for the more brilliant butterflies.

DIVISION III

(For which Summer suggests the Color Scheme.)

Prevailing Colors

Rich Pink—Bright Green—Vivid Yellow—
Scarlet.

(Avoid all cold chalky colors and purples. Only the most expensive purples are at all good.)

GROUP I

Mother Goose

Features:

Tommy Snooks and Bessy Brooks.

Doctor Foster.

Humpty Dumpty.

Old Mother Hubbard and Her Dog.

Little Jack Horner.

Little Tommy Tucker.

Jack Sprat and His Wife.
 Little Boy Blue.
 Tom, Tom the Piper's Son.
 Old King Cole.
 The Beggars and One in a Velvet Gown.
 The House that Jack Built.
 The Queen and Knave of Hearts.
 A Ten O'Clock Scholar.
 Bo-Peep.
 Mary, Mary, Quite Contrary.
 Jack and Jill.
 Cinderella.
 Jack the Giant Killer.
 Puss in Boots.
 Red Riding Hood.
 The Three Bears.

GROUP II

Athletics and Sports—(with appropriate banners and insignia to be designed by Arts and Crafts and submitted).

Features:

- (a) Tennis—white flannel and ducks.
- (b) Crew—sweaters—running trousers.
- (c) Swimming—in swimming clothes.
- (d) Small children in bathing suits and hats, etc.

GROUP III

Summer Flowers (according to Color Scheme)

Features:

- (a) Roses

- (b) Daisies.
- (c) Golden-rod.
- (d) Yellow daisies, etc.

GROUP IV

*Fairy Tale Characters**Features:*

- Grimm—Snow-white.
- “ Hänsel and Gretel.
- “ Rampion.
- Beauty and the Beast.
- The Sleeping Beauty.
- “ Clever Alice (humorous).
- Babes in the Wood.
- “ The Gold Children.
- Blue Beard and His Wives.
- “ The Clever Little Tailor.

Legends:

- Robin Hood.
- King Arthur.
- St. George and the Dragon.

GROUP V

*Insects**Features:*

- (a) Bees.
- (b) Grasshoppers.
- (c) Darning-needles.
- (d) Mosquitoes.
- (e) Fireflies.
- (f) Crickets, etc.

DIVISION IV

(For which Autumn suggests the Color Scheme.)

Prevailing Colors

Olive Green—Russet — Burnt Orange — Tawny
Yellow.

(Rich tints should be used for this group.)

GROUP I (For colored children)

Hallow-E'en

Features:

- (a) Ghosts.
- (b) Jack o' Lanterns.
- (c) Witches, etc.

GROUP II

Athletics—banners and insignia to be designed by Arts and Crafts and submitted.

Features:

- (a) Football—in team suits.

GROUP III

Thanksgiving

Features: (To be treated grotesquely)

- (a) Mince pies (of papier maché).
- (b) Trussed turkeys.
- (c) Trussed geese.
- (d) Plum puddings, etc.

GROUP IV

*Peoples**Features:*

- (a) Indians.
- (b) Pioneers.
- (c) Quakers.
- (d) Dutch.
- (e) Irish.
- (f) Scotch, etc.

GROUP V

*Harvesting**Features:*

- (a) Harvesters.
- (b) Reapers.
- (c) Sheaves of corn, wheat.
- (d) Ears of corn.
- (e) Grapes.
- (f) Pears.
- (g) Apples.
- (h) Game-birds, quail, pheasants, etc.

PART I

HISTORICAL MILITARY PARADE

THE object of this feature should be to give—through the movement, color and music of marching soldiers—an historical impression of all the military forces that have taken part in the various contests on American soil in the development of civic liberty. The feature would comprise a military parade, marshalled in many divisions, arranged in historical sequence. Each division should be dressed in the military uniforms of its special army and period, the officers and privates being historically costumed; the flags and banners being historically reproduced; the bands (also in historical dress) playing military music, of the time and army, on martial instruments of the period; and each division being accompanied or followed by small crowds of the populace of its period, costumed accordingly, cheering, or commenting in action, themselves part of the spectacle. Thus the present population of Pittsburgh would receive a vivid impression, not only of former American troops and armies, but of former American populaces, each according to its historic period.

The parade would pass through appropriate parts of the city, and would be reviewed symbolically by Lincoln, at the appropriate reviewing location.

The following outline will present, very incompletely, certain indications of its features.

DIVISION I

Indian Warriors

Early Colonial Settlement:

Uniforms: Historic garb, war-paint, spears, bows and arrows (perhaps differentiating several tribes).

Music: Tom-toms, war-cries, etc.

Emblems: War-fetiches, etc.

DIVISION II

Colonial Dutch Troops

Early Colonial Settlement:

Weapons, uniforms, music, flags, banners and military emblems—historic.

DIVISION III

Colonial Spanish Troops

DIVISION IV

Colonial French Troops

Officers: Montcalm, etc., impersonated.

PARK CELEBRATIONS

(Suggestions for park celebrations, with page references to J. H. Bancroft's "Games for the Playground, Home, School and Gymnasium," Macmillan.)

Games for Little Children

PAGE

- 65 Charley Over the Water.
 101 Gypsy.
 113 I Say Stoop.
 114 Jack-be-Nimble.
 133 Moon and Morning Stars.
 170 Round and Round Went the Gallant Ship.

Games Like Little Plays

- 108 How Many Miles to Babylon?
 123 Lady of the Land.
 134 Mother, May I Go Out to Play?
 135 Mother! Mother! The Pot Boils Over.
 185 Stage-coach.
 55 A Game which would be "*Liberty Bell*."

Ensemble Games.

- | | |
|-------------------------|--------------------------|
| Relay Races. | Prisoners' Base, p. 156. |
| Hide-and-Seek. | Puss in the Corner, 163 |
| Jumping Rope. | Tag, 191. |
| Leap Frog. | Forms of Wrestling, |
| Potato Races, page 151. | 246-248. |
| Tug of War. | Hare and Hound. |

Girls, or Girls and Boys

PAGE

- 48 Barley-Break (old harvest game).
 52 Bird-Catcher (must know names of birds).
 87 Flowers and Wind (must know names of
 flowers).
 75 Cross Tag.
 80 Drop the Handkerchief.
 88 Follow Chase, called also Garden Scamp.
 (Page 97.)
 89 Follow the Leader.
 105 Hill-Dill.
 111 Hunt the Slipper.
 115 Jacob and Rachel.
 124 Lame Fox and Chickens.
 132 Menagerie.
 133 Midnight.
 143 Old Woman from the Woods, called also
 Trades. (Page 199.)
 150 Poor Pussy.
 189 Still Pond—No More Moving.

For Boys

- 49 Baste the Bear.
 50 Bear in the Pit.
 62 Cavalry Drill.
 66 Chicken Market.
 86 Fire on the Mountains.
 129 Leap Frog.
 169 Rolling Target.
 180 Smuggling the Geg.
 197 Tommy Tiddler's Grand.

